


# HINDUSTANI-MANUAL.

*LIEUT.-COL. D. C. PHILLOTT*





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U. O. DETE

TH' SOMERSET

RARE



" Tauba tauba !"



# HINDUSTANI MANUAL

BY

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*Qawānīnu'ṣ-Ṣayyād*, etc., etc.

قابل عفو هی ہماری خطا  
کہ ہی بے عیب صرف ذات خدا

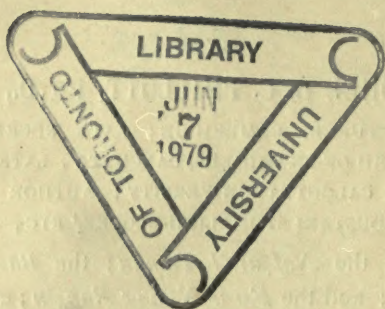
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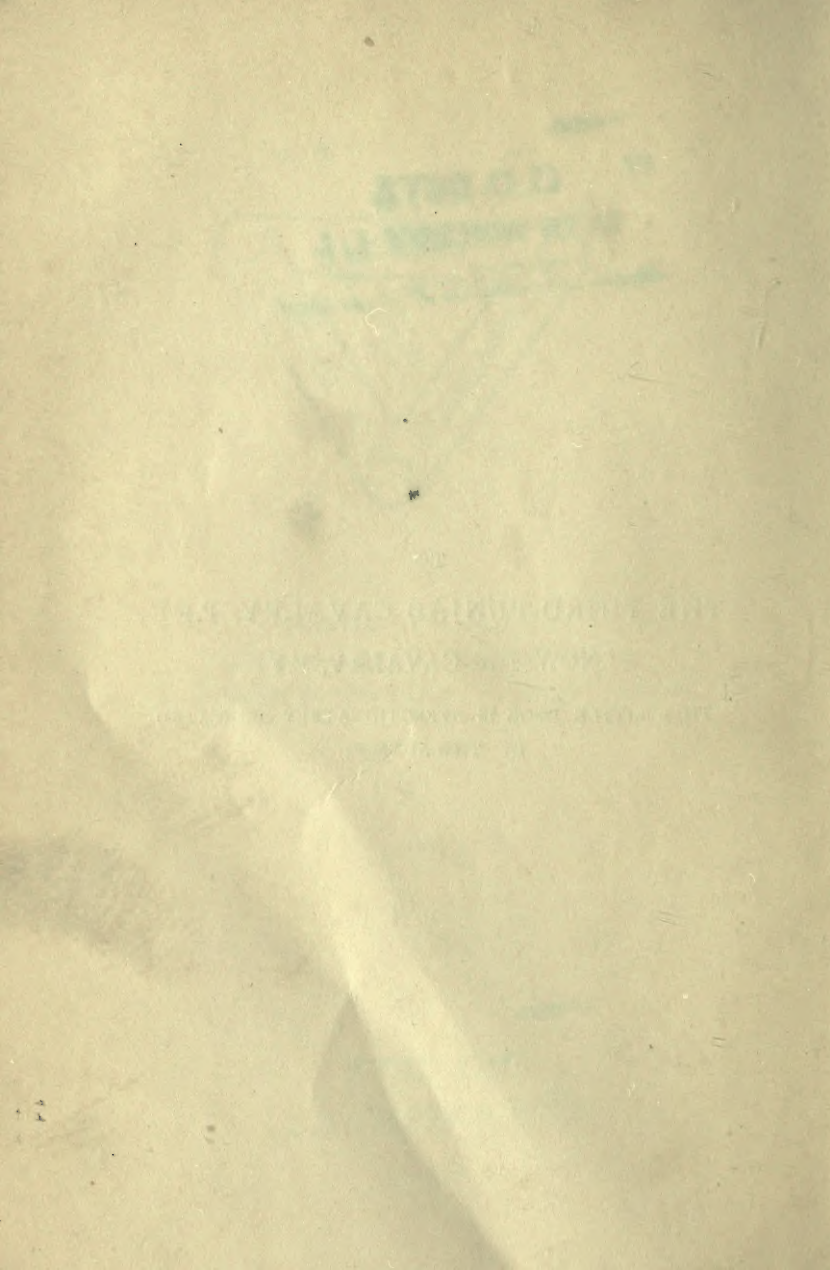
1913



O. O. DETT  
25TH SOMERSET L.I.

TO  
THE THIRD PUNJAB CAVALRY, P.F.F.,  
NOW 23rd CAVALRY, F.F.,  
THIS LITTLE BOOK IS AFFECTIONATELY DEDICATED  
BY THE AUTHOR.

O. O. DETT  
25TH SOMERSET L.I.



## PREFACE.

THE success of "Hindustani Stepping-Stones" has induced the author to bring out the present Manual, which is merely a revised edition of the former work with some useful additions. The "Stepping-Stones" was intended to be read in conjunction with certain portions of Forbes' Manual. As, however, students have complained of the inconvenience of using two books, the present Manual has been made complete in itself; no reference to Forbes' Manual is now necessary.

In the present work no word or phrase is used that an uneducated but intelligent native of Delhi does not use; further, no word or phrase is used that an uneducated but intelligent Muslim of the Punjab does not understand. The author, after completing the work, tested every sentence with an illiterate Punjabi bearer, from the Murree Hills, who has been in his service for more than twenty years; and any word or phrase not readily understood, was at once erased. Still, the student that masters this little book will be possessed of a vocabulary sufficient for all practical purposes and will have acquired a wealth of idiom that will carry him through even the exercise for the "Proficiency." Special attention has been paid to the many idiomatic meanings of the common every-day verbs, and in the examples given, their meanings are nearly, if not quite, exhausted. The student should master the shades of meaning in the various compound verbs, Lessons, 21, &c., and, in his written exercises and in his

speech he should practise using these idiomatic intensives, &c., as much as possible. For instance, it is much more idiomatic to render "to elicit information" by *bāt nikāl-chhoṇā* or *nikālkar rahnā* [*vide* Lesson, 23. (b) and (e)], than by simple *bāt nikālnā*. Note too that *chhāñṭ-lenā* is "to choose, select," but *chhāñṭ-dālnā* "to eliminate." The work has also been based on the recurring mistakes of L. S. and H. S. candidates at the monthly examinations.

Owing to want of space, many of the meanings of the words given in the vocabularies, have not been illustrated in the examples. It is, therefore, the work of the student, with the help of the Munshi, to frame sentences illustrating the missing meanings. Paragraphs in smaller print are not necessary for Lower Standard candidates, and need not therefore be studied till the matter in larger type has been mastered.

The many editions through which Forbes' Manual has passed are a sufficient proof of its popularity. This popularity is largely due to the fact that it is printed in the Roman character. Though the Roman character with its short vowels and capitals, is for a beginner (especially for the student that wishes to learn the colloquial only), a great advantage, it must be regarded as a go-cart, to be gradually discarded as more and more progress is made. Before the student has mastered this little book, he should be in a position to discard the Roman alphabet. To a beginner, it is often an aid to memory, to see a new word written both in the Roman and in the foreign character.

Lastly, the beginner should practise as much as possible *aloud*, but this subject is fully dealt with in the Introduction that follows.



My thanks are due to Shamsu'l 'Ulamā Muhammad Yūsuf Ja'fari, *Khān Bahādur*, Head Mawlavī, Board of Examiners, for substantial help in the preparation of this little book. My acknowledgments are also due to the various grammars and dictionaries, but specially to Forbes and Holroyd.

CALCUTTA, }  
*September, 1910.* }

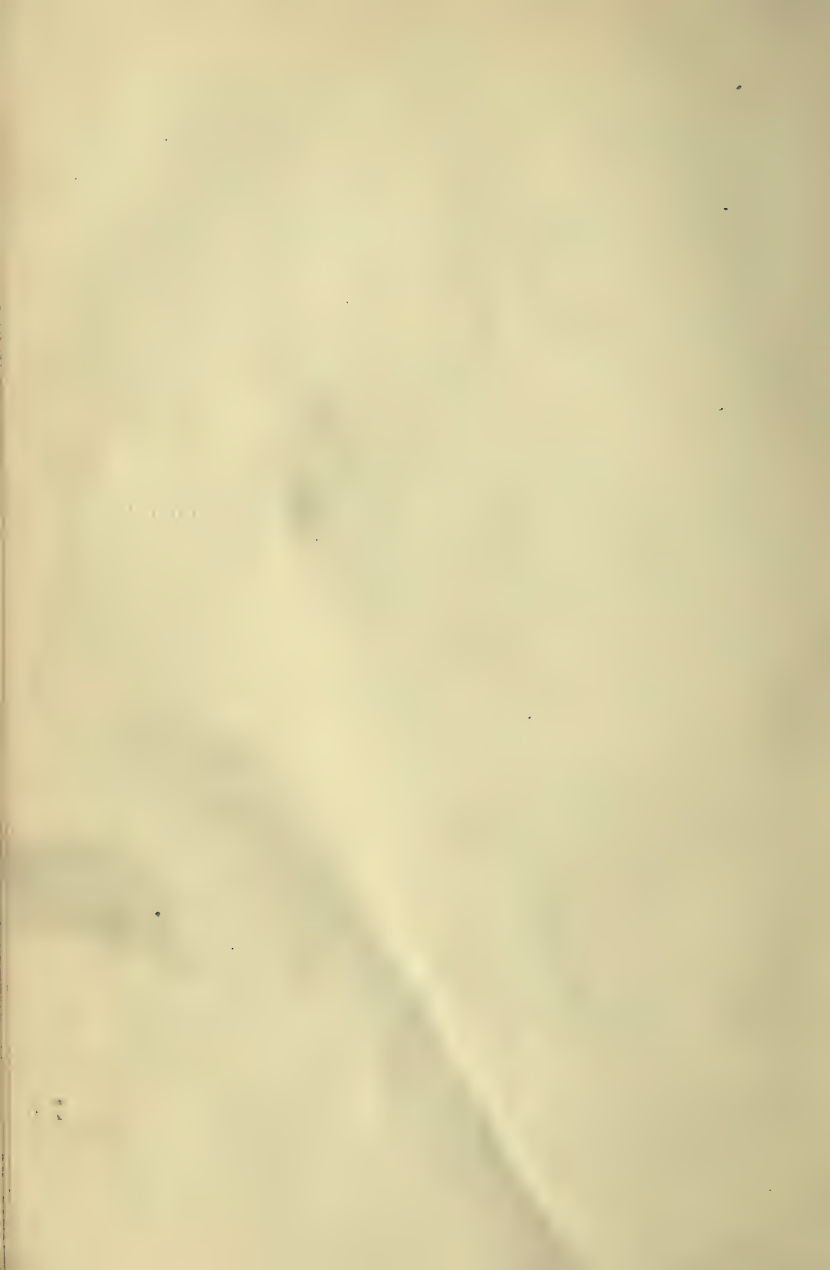
D. C. P.

## NOTE TO SECOND EDITION.

The gratifying welcome accorded to this Manual has induced me to issue this Second Edition.

LONDON, }  
*October, 1913.* }

D. C. P.



## INTRODUCTION.

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### A PRACTICAL METHOD OF ACQUIRING A NEW LANGUAGE.

THERE are several modern schools or systems of acquiring a new language, but the best is probably that of Professor Rosenthal.

Under the old-fashioned system, the student was first taught the grammar. He learnt to decline and conjugate, and was laboriously taught rules and exceptions. He was taught the theory of language, not the language itself. He was then made to study the literature with the aid of a dictionary, colloquial being generally ignored. After three or four years of such drudgery, not a single student, unless he had been abroad or practised talking with foreigners, was able to carry on the simplest conversation.

If waiters in Continental hotels, who talk English so fluently, be questioned, it will be found that they have acquired all their knowledge by residing in England for frequently not more than six months. Something therefore must be wrong in a system that in several years fails to teach as much as can be picked up *without teaching* in six months.

Now to learn a new language easily and quickly, it should first be learnt colloquially, the *systematic* study of grammar and literature being taken up only when a degree of colloquial proficiency has been obtained.

The Professor's system is based upon the following facts :—  
For the first two years or so of its life, an infant listens. It

understands a good deal that is said to it, but it does not speak. About the third year, it begins to speak. This shows that, in Nature's method, the ear is the *first* organ appealed to. The child, however, has to acquire new ideas as well as speech, so its progress is slow. Immigrants into America, who know no English, are at first bewildered by the many foreign sounds. That state of unpleasant mental confusion lasts for two or three weeks. By that time the ear has grown accustomed to a few of the sounds. The phrase heard oftenest, probably connected with eating and drinking and perhaps picked up in a restaurant, is instinctively imitated and a simple phrase such as "Please bring me a beef-steak and potatoes" is acquired. The learner expands this phrase and builds on it, till in a few months only, he is able to speak English fluently, often with perfect accuracy. This is what is going on every day in America, instancing also the truth that languages are learnt by sentences and not by isolated words. Now every organ has a memory. If a person cannot spell a word, he hastily writes it down and finds that the memory in his fingers is better than that in his head. In acquiring a language, more than one organ is brought into use. An actor who learns his part in the quiet of his room, repeating it over in his own mind till he is word-perfect, finds that at rehearsal he is unable to repeat his part aloud without considerable effort. The reason is that he has learnt by eye only, and has not practised the memory in his tongue and ear.

Bearing all these points in mind the Professor gives his first lessons on a phonograph. The first lesson is a simple but rather long sentence. In a book, this is arranged in tabular form with an interlinear English translation. The beginner, the open page before him, turns on the machine and places the ear-cup to his ear. When the sentence has been delivered



by the machine three or four times, the ear will have learnt the accent and the intonation of most of the words, while the eye will have mastered the meaning. The lesson must then be *repeated aloud* with the machine, and in a short time the tongue and ear will work together. The beginner has drunk in knowledge by several channels at the same time—ear, eye, tongue, and memory. Necessary grammatical information is imparted with each sentence. After the main sentence with its correct pronunciation has been mastered with the machine, the student should take up, by means of a little book, the study of variations on the main sentence, no word or phrase that the student has not already acquired being used in the variations. He first reads the foreign exercise *aloud*, and then, looking only at the English side, tries to translate. No effort of memory is to be made. If a word escapes him, he must at once refresh his memory from the page. These short exercises should be repeated at least three or four times a day. “In a few days the phrases will become second nature to the learner. He will no longer think *about* them but *in* them.” Study, which should not exceed 15 or 20 minutes at a stretch, must always be carried out aloud. Mere repetition imprints the sentences on the ear and memory, in much the same manner as the Morse alphabet is learnt for signalling. Olendorf well knew the value of repetition, and if his ridiculous and inconsequent sentences had not been so repugnant to the youthful mind, his popularity might never have waned.

A systematic study of the grammar, and exercises in reading and writing, can be taken up after the sentences have been mastered.

Now as regards the vocabulary and the number of lessons on the phonograph. For Italian, there are only 24 lessons on the phonograph, *i. e.*, there are 24 “records”; and the vocabulary

acquired in these 24 lessons is sufficient for all practical colloquial purposes. The most necessary words are contained in the first lessons. It has been estimated that an ordinary English villager, from the day he is born to the day he dies, uses in speech no more than 350 words. (Of course he understands far more.) Professor Rosenthal estimates that the average *educated* man uses 4,000 words in conversation on all general subjects. Lepsius the Egyptologist limits the necessary vocabulary to 600, while another authority fixes it at 1,500. However, be that as it may, arithmetically speaking, "with 40 words we can form 1,024,000 sentences of 20 words each." (In practice, though, most of these sentences would have to be eliminated owing to the forced and unnatural order of the words.)

Now, the natives of India use a larger vocabulary than ordinary English villagers, for not only are they naturally more fluent, but Muslims and Hindus generally use different words for all common objects : for a "key" the former usually say *kunjī*, the latter *chābī*.

Further, Oriental idiom and thought differ so widely from European, that it would be extremely difficult to arrange, as gramophone records, a series of long sentences (with interlinear translation) easily intelligible to a beginner. Short sentences, however, could be satisfactorily arranged. As regards idiom, take the simple sentence, "It is a fine day." Now an Englishman by this means "a sunny day," and if he wants to translate this thought he must say, "The sky is cloudless." However, an Indian's idea of a fine day is a "soft day," and the phrase "fine day" calls up in his mind a vision of a drizzly day in spring, a garden, and a summer-house. To talk Hindustani, or to translate it, it is first necessary to think like a Hindustani ; and such thought can only be acquired by, first con-

stantly talking with natives and, secondly, by reading their colloquial language, the early reading lessons being written in pure colloquial language. No action is performed well till it is performed unconsciously, and no one knows a foreign language till he can think in it and talk in it unconsciously, *i.e.*, without thinking over the translation. Continental waiters learn to do this in English in six months, and it is absurd to suppose that an Englishman with sufficient education to pass into and out of Sandhurst cannot do the same. What is required is a proper system and proper teachers. Let the beginner, as far as possible, follow Professor Rosenthal's practical method. A Munshi, who soon tires, is *not* a good substitute for a gramophone, but still he is the best substitute available, and work with him can be done *aloud*.

A few words as regards the use of the text-book. The old method of preparing, say 30 lines of Virgil, was to give a boy a dictionary and an hour to prepare the task. The boy spent an hour in laboriously looking up every word in a large dictionary and as often as not in selecting the wrong meaning. (Dictionaries are for people who know something of a language ; not for beginners who cannot even talk.) Next, the boy spent an hour in class with a master, a first-class teacher, in unlearning most of what he had acquired in his hour of solitary and painful labour. This is the reason that few grown-up men, who have not been to the Universities, have any acquaintance with the classics.

The modern system, and a wise system it is, is to use a translation. In an hour, instead of 30 lines, 100 lines are read, and the meaning of the author being intelligibly expressed, is at once understood : nothing has to be unlearnt, and a great deal of the day's lesson sticks in the memory. However, a translation to be of any use must be good,

it must be idiomatic, not literal and bald. With a bald translation, the student is unable to compare the differences in structure of the two languages, while the baldness of the translation nauseates him. Literal translations do more harm than good.

In studying the text-book, too, the easiest portions should be selected and read first. When going over the text-book for the third time, the student should keep the English open before him and read an English sentence first ; the Munshi should then read out aloud the corresponding sentence from the text-book. The advantage of this will soon be apparent.

A beginner must recollect that the minds of illiterate people usually work slowly, and that however well he speaks, he has probably a strong foreign accent. When driving in a *tam-tam*, do not suddenly turn round and ask a question from the *sais*. First call to him and wake him out of his reverie, and then put your question.

When I first landed in India, I remember walking on the fringe of Lucknow Cantonments with a noted oriental scholar, whose instructive conversation had been making a deep impression on my mind. He suddenly turned to a squatting villager and said : “ Are there any black partridges about this spot ? ” To me, newly landed, the question seemed a natural one ; for I of course thought that tigers could be shot on the out-skirts of cities, though for elephants it might be necessary to make a long journey of several hours. To the villager, the question seemed appalling ; it acted like a spell, for he refused even to open, or rather to shut, his mouth. Now, admitting that “ the fool didn’t know his own language,” what would be your first thought if you were suddenly stopped in Piccadilly by a Chinaman and asked if you could direct him to the nearest grouse-moor ?



With some of the more vigorous and alert villagers of the North, extreme caution is unnecessary, but even in dealing with these it is advisable to lead gradually up to a subject, first asking the villager his name, then the name of his village, etc. Study, too, the way natives express the simplest sentences ; for idiom consists in using simple expressions as a native does, and not as most candidates imagine, in collecting and learning by heart out-of-the-way words or expressions such as “to become camphor” and “the parrot of my hand flew away.” Why write, “These two rocks exhibit considerable petrological consanguinity to each other,”<sup>1</sup> when you can express the same idea by some such simple and idiomatic sentence as “These rocks are very much alike”? The other day an engaging-looking European suddenly put his head into my railway-carriage and said : “Are you alone in here ?” His English was perfect, still I at once decided he was a foreigner, for an Englishman would probably have said “Is there only one in this carriage?” My questioner, it turned out, hailed from America, though he had no American accent.

A native, squatting by the roadside, might be asked what he was doing. He would probably reply : “I am doing nothing,” and such a sentence would certainly be rendered by a H. S. candidate, *Main kuchh nahin kartā hūn*. The native idiom, however, would be [*Main*] *Aise baithā hūn* “I’m just seated like this.”

Those interested in the modern methods of studying languages should refer to Professor Rosenthal’s pamphlet, from which I have so freely borrowed.

CALCUTTA, }  
September 1910. }

D. C. P.

<sup>1</sup> This sentence actually occurs in a certain Government report.

**The System of Transliteration followed  
in this book.\***

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ا <i>a</i>	پھ <i>ph</i>	د <i>d</i>	ع ' <i>'</i>
آ <i>ā</i>	ت <i>t</i>	دھ <i>dh</i>	غ <i>gh</i>
إ <i>i</i>	ت <i>t</i>	ذ <i>z</i>	ف <i>f</i>
إي <i>ī</i>	تھ <i>th</i>	ر <i>r</i>	ق <i>q</i>
	تھ <i>ṭh</i>	ر <i>r</i>	ک <i>k</i>
اے <i>e</i>	ث <i>s</i>	رھ <i>rh</i>	گ <i>g</i>
أ <i>u</i>	ج <i>j</i>	ز <i>z</i>	ل <i>l</i>
أ <i>ū</i>	چ <i>ch</i>	ژ <i>zh</i>	م <i>m</i>
او <i>o</i>	جھ <i>jh</i>	س <i>s</i>	ن (or <i>n̄</i> )
ای <i>ai</i>	چھ <i>chh</i>	ش <i>sh</i>	و <i>w</i>
او <i>au</i>	ح <i>h</i>	ص <i>s</i>	ه <i>h</i>
ب <i>b</i>	خ <i>kh</i>	ض <i>z</i>	ي <i>y</i>
بھ <i>bh</i>	د <i>d</i>	ط <i>ṭ</i>	أ hamzah
پ <i>p</i>	دھ <i>dh</i>	ظ <i>ẓ</i>	(initial).

A medial *hamzah* ( ء ) is represented by a comma *on* the line.

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\* For pronunciation *vide* page xvii.

All these letters are consonants. There are three short vowels: *a* (ـَ), *i* (ـِ), and *u* (ـُ). The *a* and *u* are written (or understood) over the consonant to which they may belong, the *i* under; and they are pronounced after their consonant.

The consonants ا - و - ی are weak consonants or semi-vowels, and are allied respectively to the short vowels *a*, *u*, and *i*. When a weak consonant is preceded by its allied short vowel, it becomes a letter of prolongation, *i.e.*, it prolongs the short vowel, or, in other words, it ceases to be a consonant, but combines with its short vowel to form a long vowel.

When a weak consonant is preceded by an unallied short vowel, the two form a diphthong (Hindi).

When a consonant has no vowel it is "silent" and is pointed with a *jazm* which is like a circumflex accent ( ˆ or ˘ ), *i.e.*, speaking practically, when two consonants come together the first is pointed with the *jazm*. When a consonant is doubled, it has the mark *tashdīd* ( ʿ ) placed over it.

The following examples illustrate the system of transliterating the vowels and diphthongs. It will be noticed that whenever a Hindustani word begins with what is considered a vowel in English, the first letter is always the consonant *alif* :—

آب *ab* now, آگ *āg* fire, اس *is* *kā* of its, his, ایکہ *īkh* sugar-cane, ایک *ek* one, اُس *us* *kā* of that, his, اُت *ūt* otter, اوس *os* dew, ایسا *aisā* such, اور *aur* (for *awr*) and,

بس *bas* enough, بات *bāt* word, بے *be* prep. without, دِن *din* day, دین *dīn* religion, بی بی *bibī* lady, لو *lo* take ye, بید *bed*

willow, بت *but* idol, بُند *būnd* f. drop, بوسہ *bosa* kiss, بو *bū* scent (in Urdu, بو *bo*). بیل *bail* (should be *bayl*) "ox", ہ *hai* (should be, *hay*) "is", ہی *hī* (an emphatic particle),

بَوْل *bawl* (should be *bawl*) urine, سَو *sau* (should be *saw*) a hundred.

The letter *ayn* (ع'):—

عَقْل 'aql sense, عَادَت 'ādat habit, عِلْم 'ilm knowledge, عِيد 'id religious festival, عُمُر 'umr age, عُد 'ud aloes, عَيْب 'aib defect, عَوْرَت 'aurat woman, بَعْد ba'd after, مَعْدَه mi'da (Ar.) stomach, مُعْجَزَه mu'jiza miracle, شَرَع shar' sacred law, ضِلْع zil' district, شُعَاع shu'ā' rays of the sun, رَبِيع rabī' name of a month, طُلُوع tulū' rising of the sun.

This system of transliteration is that employed in most grammars and dictionaries. It is not, however, quite logical. For instance, عَيْب and عَوْرَت should be transliterated 'ayb and 'awrat, for ع and و are consonants, except when they are letters of prolongation.

The Preterite of *honā* is, masculine هَوَا and feminine هَوَيْت. Following the common usage these are transliterated *hū,ā* and *hū,ī*. The masculine, however, has no *hamzah* and should therefore be *huvā*<sup>2</sup>.

<sup>1</sup> This *consonant* is represented by an inverted comma above the line.

<sup>2</sup> In practice, the short vowels are seldom written or printed.



## PRONUNCIATION.

The hard letters *t* ( ت ), *th* ( تھ ), *d* ( د ) and *dh* ( دھ ), and *r* ( ر ) and *rh* ( رھ ) are peculiar to Hindī. Any word containing a hard letter is therefore Hindī. So, too, are the soft compounds *ph* ( پھ ), *th* ( تھ ), *dh* ( دھ ) and *chh* ( چھ ).

The letter *zh* ( ز ) is peculiar to Persian. The letters *p* ( پ ), *ch* ( چ ), and *g* ( گ ) are common to Hindī and Persian.

The letters *ṣ* ( ص ), *ḥ* ( ح ), *kh* ( خ ), *ẓ* ( ذ ), *ṣ* ( س ), *ṣ* ( ض ), *t̤* ( ط ), *ẓ* ( ظ ), *ʿ* ( ع ), and *q* or *k* ( ق ) are peculiar to Arabic.

*Hamza* ( ء ), which in Arabic is in reality an additional letter with a peculiar sound of its own, is in Urdu the equivalent of a hyphen, as : *Fā,ida* فائدہ [fā-ida] “benefit;” *jā,o* جاؤ [jā-o] “go.”

When enunciating the Urdu soft sounds *t*, *d*, and their compounds *th* and *dh*, the tip of the tongue should touch the upper front teeth. When, however, pronouncing the corresponding hard letters, the *underside* of the tip of the tongue should touch the palate *above* the upper front teeth.

When pronouncing *r* ( ر )<sup>2</sup>, the tip of the tongue must be turned much farther back, so that the underneath may strike the roof of the mouth.

1 In a few Persian words, *ḏ* is, sometimes found, as in استاذ , or استاد.

2 The letter *r* is not found at the beginning of a word, nor is it ever doubled.

These letters should be practised, *i. e.*, pronounced *aloud*, at first under the direction of a munshi. In a short time, not only will their pronunciation cease to be an effort to the tongue, but the ear also will learn to distinguish the difference in sound, and thus, many spelling mistakes (which are frequently mistakes of pronunciation), will be avoided.

The letter *a* is pronounced like the *u* in the English word "gun"; *i* as in "fin"; *u* as in "put"; *ā* as in "father"; *ī* as in "marine"; *ū* as the doubled *o* in "boot"; *e* as in "they"; *o* as in "tow." The Hindī diphthongs *ai*<sup>1</sup> and *au*<sup>1</sup> as the *ai* in "aisle" and *ow* in "how."

Pronounce every syllable and every letter of each word : say *ṣā-ḥib*, and not *ṣāib* or *ṣāḥb*. Above all, do not shorten a final short vowel that should be long : say *pānī* and *kawwā*, and not *pānī* and *kawwā* or worse still *kawa*.

There are in Hindī two letters *n*, one nasal (*ṇ*), the other not. In Persian and Arabic, there is practically no nasal *n*.

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<sup>1</sup> Note that the diphthongs are Hindi, and are represented in the Persian character by the equivalents of *ay* and *aw*.

# HINDUSTANI MANUAL.

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## INTRODUCTORY GRAMMATICAL NOTES.

### I. ARTICLE.

Hindūstānī has no word which corresponds exactly with our definite article *the* : we occasionally, however, find the demonstrative pronoun *yih*, this, and *wuh*, that, employed as articles. The place of our indefinite article *a* or *an* is supplied by the numeral *ek*, one, or by the definite pronoun *ko,ī*, some, a certain ; thus, *ek ādmī* or *ko,ī ādmī*, a man, some man, or a certain man.

### II. SUBSTANTIVES.

(*a*)—*Gender*.—All substantives are either masculine or feminine, except a few which are of both genders. Males are masculine, and females feminine ; but with regard to the genders of lifeless things, practice must determine their gender. As a general rule, however, all abstract nouns and names of things and irrational beings ending in *ī* are feminine ; those in *t* are also feminine, if derived from Arabic roots ; and those in *ish*, if derived from Persian verbal roots. All nouns in *t* and *ish*, not restricted as above, and all nouns in *sh*, are uncertain. (*Pānī*, water, *ghī*, clarified butter, *dahī*, curd, *hāthī*, elephant, *motī*, a pearl, and *jī*, mind, are masculine.)

(b)—*Declension*.—The various cases are expressed in Hindūstānī by means of terminations, called postpositions. These postpositions answer the same purpose as our prepositions. The following scheme will show the postpositions together with their signification. One example will suffice for all substantives.

Declension of a Hindūstānī Noun.

	Singular.	Plural.
	Nom. (and Acc.) <i>mard</i> , man, the man. <i>mard</i> , men, the men.	
Oblique Cases.	Gen. <i>mard-kā, -ke, -kī</i> , of man. <i>mardoñ-kā, -ke, -kī</i> , of &c.	
	D: & A. <i>mard-ko</i> , to man, <i>or</i> man. <i>mardoñ-ko</i> , to &c.	
	Ablat. <i>mard-se</i> , from <i>or</i> with man. <i>mardoñ-se</i> , from &c.	
	Locative. {	<i>mard-meñ</i> , in man. <i>mardoñ-meñ</i> , in &c.
		<i>mard-par</i> , on man. <i>mardoñ-par</i> , on &c.
		<i>mard-tak</i> , up to man. <i>mardoñ-tak</i> , up to &c.
	Agent <i>mard-ne</i> , by man. <i>mardoñ-ne</i> , by &c.	
	Voc. <i>ay mard</i> , O man. <i>ay mardo</i> , O men.	

(c)—The above example is applicable to all the substantives of the language with slight modifications. It will be observed that the nominative singular *mard* remains unaltered as a root. The nominative plural is the same as the singular. The vocative plural always ends in *o*, having dropped the nasal *ñ* of the preceding cases.

*Exception 1*.—All feminine nouns are declined exactly like *mard*, except that they add the syllable *eñ* in the nominative plural, or *āñ* if the singular ends in *ī*; thus, *mez*, a table; nom. plural, *mezeñ*; *roṭī*, bread, a loaf; nominative plural, *roṭiyāñ*. In the oblique cases plural, they add *oñ*, as in the example already given; thus, *mezoñ-ko*, to the tables, *roṭiyon-se*, from the loaves.



*Exception 2.*—Masculine nouns ending in *ā* or *āñ*, if purely Indian, and many masculines ending in the unmarked *a* or imperceptible *h* (chiefly from the Persian and often written with a long *ā*), change their final vowel into *e* in the oblique cases singular and nominative plural, and into *oñ* for the oblique cases plural. Thus, *kuttā* a dog ; gen. sing. *kutte-kā, -ke, -kī* &c. ; nom. plur. *kutte* ; gen. plur. &c. *kuttoñ-kā, -ke, -kī* ; voc. plur. *kutto*. So, *banda*, a slave ; gen. sing. *bande-kā, -ke, -kī* ; nom. plural *bande* ; gen. *bandoñ-kā*, &c. Masculine nouns in *ā*, which are not purely Hindi, but are borrowed from the Arabic, Persian, or Sanskrit, are not necessarily subject to this inflection. For example, *dānā*P., a sage, *pitā* S., a father, are not inflected ; thus gen. sing. *dānā-kā*, &c. ; nom. plur. *dānā* ; gen. plur. *dānā, oñ kā* &c. Again *dādā*, paternal grandfather, may or may not be inflected ; as, gen. sing. *dāde-kā* or *dādā-kā* ; plur. *dādoñ-kā* or *dādā, oñ-kā*, &c. ; but the inflected form is now rarely used.

### III. ADJECTIVES.

(a)—Adjectives are generally placed before their substantives. Adjectives ending in any letter except *ā*, are indeclinable. *Bechārī* (f.) is an exception to this rule.

(b)—The termination *ā* is used before a masculine noun only, and in the nominative case singular (or the accusative case, if under a nominative form). The termination *e* is used before a substantive masculine, in any case singular, where a postposition or interjection is used or understood, or before any masculine in the plural number. Lastly, *ī* is used always before a feminine noun. Thus, *baṛā ghar*, a large house ; *baṛe ghar kā*, of a large house ; plur. *baṛe ghar*, large houses ; *baṛe*

*gharon̄ par*, on the large houses. Again, *kitāb*, a book, being feminine, we say, *barī kitāb*, a large book ; *barī kitāb men*, in a large book ; *barī kitāben̄*, large books, &c. Adjectives purely Arabic, Persian, or Sanskrit, ending in *ā*, are not necessarily subject to any change or inflection.

(c)—In like manner, the genitive case of a noun or pronoun generally precedes the word which governs it; and the use of *kā*, *ke*, or *kī* ; *rā*, *re* or *rī* ; and *nā*, *ne*, or *nī*, in the formation of such genitives, is determined by the same rule that regulates the *ā*, *e*, and *ī* of the adjective. Hence, in Hindūstānī, the application of all genitives, nouns and pronouns, is precisely that of the declinable adjective ; thus, *mard kā* is used when the noun belonging to it is masculine, and in the nom. case singular ; as, *mard kā betā*, *mard kā ghorā*, &c., the man's son, horse, &c. When the word belonging to *mard* is masculine, but not in the nom. singular or the sing. acc. form without *ko*, then *ke* must be used ; as, *mard ke betē ko*, to the man's son ; *mard ke betōn̄ ko*, to the man's sons. When the word belonging to *mard* is feminine, in all cases *kī* is used ; as, *mard kī jorū*, the man's wife ; *mard kī betī ko*, to the man's daughter.

(d)—In English, when we use the verb 'to be' in making an assertion, we put the nominative first, then the verb, and lastly the thing asserted ; as, 'my father is wise ;' 'that man is ignorant.' In Hindūstānī the rule is, first the nominative, then the thing asserted, and last of all the verb ; thus, *merā bāp dānā hai*, 'my father wise is ;' so, *wuh ādmī nā-dān hai*, 'that man ignorant is.'

## IV. PRONOUNS.

(a)—The personal pronouns are thus declined :—

	Sing.	First Person.	Plur.
Nom.	<i>maiñ, I.</i>		<i>ham, we.</i>
Gen.	<i>merā, mere, merī.</i>		<i>ham-ārā, -āre, -ārī.</i>
D. & A.	<i>mujh-ko or mujhe.</i>		<i>ham-ko, or -eñ.</i>
Ab.	<i>mujh-se</i>		<i>ham-se.</i>
Loc.	<i>mujh-meñ, -par, -tak.</i>		<i>ham-meñ, -par, -tak.</i>
Agt.	<i>maiñ-ne</i>		<i>ham-ne.</i>

	Sing.	Second Person.	Plur.
Nom.	<i>tū.</i>		<i>tum, you.</i>
Gen.	<i>terā, tere, terī.</i>		<i>tum-hārā, -hāre, -hārī.</i>
D. & A.	<i>tujh-ko or tujhe.</i>		<i>tum-ko or, -heñ.</i>
Ab.	<i>tujh-se.</i>		<i>tum-se.</i>
Loc.	<i>tujh-meñ, -par, -tak,</i>		<i>tum-meñ, -par, -tak.</i>
Agt.	<i>tū-ne.</i>		<i>tum-ne.</i>

(b)—It will be observed that the first and second personal pronouns, 'I' and 'thou,' have a declension peculiar to themselves.

In the first place, the gen. sing. ends in *rā, re, rī*, and the gen. plur. in *ārā* or *hārā, āre* or *hāre, ārī* or *hārī*, instead of the *kā, ke, kī* of the substantives. The other cases singular are formed by adding the requisite postpositions to the oblique forms or inflections *mujh* and *tujh*: at the same time, the dative and accus. may optionally add *ko* or *e*. The cases denoting the agent sing. are formed by adding *ne* to the nom., as, *maiñ-ne* and *tū-ne*, and not *mujh-ne* etc.<sup>1</sup>

<sup>1</sup> But when a noun in apposition comes after *maiñ* and *tū*, they are changed into *mujh* and *tujh*, as *mujhgh arīb ne : tujh nādān ne*.

(c)—The rest of the pronouns are simple in their declension ; all that is requisite is to remember the nom. and oblique form or inflection of each ; thus, *yih*, he, &c., inflect. *is-kā,-ke,-kī*.

	Sing.	Third Person.	Plur.
Nom.	<i>yih</i> , he, she, it, <i>or</i> this.	<i>yih</i> (old <i>ye</i> ) they, these.	
Gen.	<i>is-kā,-ke,-kī</i> .	<i>in-kā,-ke,-kī</i> .	
Dat.	<i>is-ko</i> or <i>is-e</i> .	<i>in-ko</i> , or <i>inheñ</i> .	
Ac.	<i>yih</i> , <i>is-ko</i> , or <i>is-e</i>	<i>yih</i> , <i>in-ko</i> , <i>inheñ</i> .	
Ab.	<i>is-se</i> .	<i>in-se</i> .	
Loc.	<i>is-meñ,-par,-tak</i> .	<i>in-meñ,-par,-tak</i> .	
Agt.	<i>is-ne</i>	<i>inheñ-ne</i> .	

(d)—Exactly like *yih* are declined the four following pronouns. It will be sufficient here to give the nominative and inflection of each, singular and plural.

Nom	<i>wuh</i> , he, she, it, that.	<i>wuh</i> (old <i>wē</i> ), they or those.
Inflec.	<i>us-kā,-ke, kī</i> , &c.	<i>un<sup>1</sup>,-kā,-ke,-kī</i> .

#### Interrogative.

Nom.	<i>kaun</i> , who ?	<i>kaun</i> , who ?
Inflec.	<i>kis-kā,-ke,-kī</i> , &c.	<i>kin-kā,-ke,-kī</i> .

#### Relative.

Nom.	<i>jo</i> , he, who, &c.	<i>jo</i> , they, who.
Inflec.	<i>jis-kā,-ke,-kī</i> , &c.	<i>jīn-kā,-ke,-kī</i> .

#### Correlative.

Nom.	<i>so</i> , <sup>2</sup> (old) that same.	<i>so</i> , (old) those same.
Inflec.	<i>tis-kā, -ke, -kī</i> , &c.	<i>tīn-kā, -ke, -kī</i> .
	(old).	(old).

<sup>1</sup> Agent case, *unhoñ ne* ; and *jinhoñ ne*.

<sup>2</sup> In Modern Urdu *wuh* is used.



(c)—The following interrogative is applicable, either to the singular or plural.

Nom. *kyā*, what ?

Inflec. *kāhe-kā*, -*ke*, -*kī*, of what ? &c.

In pure Urdū, however, the oblique cases of *kaun* are used for those of *kyā*. The forms, *kāhe-kā*, and *kāhe-ko*, may occasionally occur, but not the others.

(f)—The word *āp*, self, gives, as a possessive adjective, *ap-nā*, -*ne*, -*nī*, of or relating to self, own. The word *āp* is also employed when addressing respectable persons of any position in life, or speaking of a superior, in the sense of Your Honour, Your Worship, His Honour, &c. *Vide* p. 106.

(g)—The indefinites are *ko,ī* and *kuchh*, some, a, any. The inflection of *ko,ī* is *kisī* or *kisū*, of which *kisū* is the older form. The plural is *ka,ī* or *ka,ī ek*, some, several. To these may be added *har*, or *har-ek*, every, which has no inflection. *Sab*, every, or all, when accompanied by its substantive, is indeclinable ; but when used by itself, in an emphatic sense, it has *sabhoñ* (or *sab*) for the oblique cases plural ; as, *sab log kahte haiñ*, all people say ; *sabhoñ ne kahā*, by all it was said ; but in modern Urdu *sab ne* or *sabhī ne kahā* is preferred. The compound *jo-ko,ī*, whosoever, has a double inflection, *jis-kisī-kā*, -*ke*, -*kī*.

## V. VERBS.

(a)—The Hindūstānī verb is very regular. The infinitive or verbal noun always ends in *nā* ; as, *girnā*, to fall, also falling,—a masculine noun subject to inflection ; as, *girne kā*, of falling ; *girne ko*, to or for falling. By striking off the syllable *nā* we have the root of the verb, which is also the second person singular of the imperative ; as, *gir*, fall thou.

By changing *nā* into *tā* we have the present participle ; as, *girtā* (*hū, ā*), falling. By leaving out the *n* of the infinitive we have the past participle ; as, *girā* (*hū, ā*), fallen, except when either of the long vowels *ā* or *o* precedes the *nā* ; in which case, the *n* is changed into *y* ; as *lānā*, to bring, *lāyā*, brought. From these three principal parts of the verb, viz., *gir*, *girtā*, and *girā*, all the other parts are formed, either by the addition of terminations or by means of the following auxiliary tenses. These auxiliary tenses are two in number :—

#### 1ST. PRESENT TENSE.

- |  |                             |
|--|-----------------------------|
| 1. <i>maiñ hūñ</i> , I am.             | <i>ham haiñ</i> , we are.   |
| 2. <i>tū hai</i> , thou art.           | <i>tum ho</i> , you are.    |
| 3. <i>wuh hai</i> , he, she, or it is. | <i>wuh haiñ</i> , they are. |

#### 2ND. PAST TENSE.

- |  |  |
|--|--|
| 1. <i>maiñ thā</i> or <i>thī</i> <sup>1</sup> , I was.   | <i>ham the</i> <sup>1</sup> , we were.                 |
| 2. <i>tū thā</i> or <i>thī</i> <sup>1</sup> , thou wast. | <i>tum the</i> or <i>thīñ</i> <sup>1</sup> , you were. |
| 3. <i>wuh thā</i> or <i>thī</i> <sup>1</sup> he, she     | <i>wuh the</i> or <i>thīñ</i> <sup>1</sup> they were.  |
| or it was.   |  |

(b)—In the first of the tenses there is no distinction between the masculine and feminine, but in the second or past tense, the forms *thā* and *the* are masculine and *thī* and *thīñ* are feminine. In the first person plural, *the*<sup>1</sup> is also used for feminine instead of *thīñ*. It is a universal rule, that except in the Aorist and the Imperative, the *verb* agrees with its nominative in *gender* as well as in *number* ; thus, the masculine singular is *ā*, the feminine singular is *ī*, the masc. plur. *e*, and the fem. plur. *īñ* (contracted for *iyāñ*). As a general rule, it is sufficient to add the nasal *ñ* to the last word of the feminines in the plural ; as, *girtī thīñ*, not *girtīñ thīñ*.<sup>2</sup>

<sup>1</sup> *Thī* and *thīñ* feminine. *Vide* p. 30, foot-note.

<sup>2</sup> For paradigm of verb *vide* Lesson 7.

## VI. ADVERBS.

(a)—Adverbs present little difficulty. The following are a few examples : *Āj*, “to-day ;” *kal*, “yesterday ;” *turant*, “quickly ;” *jhaṭ*, “instantly.” These are original Hindī.

(b)—Some prepositions are also adverbs : as, *āge* “ahead” ; but as a preposition “in front of.” In VII it will be seen that prepositions are really substantives.

(c)—*Zor se*, Urdu, “by force” = *ba-zor*, Persian, which latter also occurs in Urdu.

(d)—*Rāt din* (Hindī) or *shab o roz* (Persian) “night and day,” i.e., all the 24 hours. It will be seen that these are merely substantives.

(e)—*Jald*, “quickly ;” *dūr*, “far.” These are simply adjectives.

Adjectives are used as adverbs : as, *Wuh baṛā phurtilā hai* “he is very smart, active.” *Vide p. 213 (c).*

(f)—The pronominal adjectives *aisā*, *waisā*, etc., are also used as adverbs : sometimes they are inflected as *aise*, *waise*.

(g)—*Niz*, “also,” *hamesha*, “always.” These are real Persian adverbs.

(h)—*Ittifāq-an*, “by chance,” is an Arabic substantive in the Ar. acc. case.

(i)—Adjectives in *āna* are especially adverbial : as, *Sipāhiyāna* “soldier-like, in a soldierly manner” *shāhāna*, “royal ; in a royal manner.”

(j)—The Conj. Partic. is sometimes adverbial : as, *Jān būjhkar*, “knowingly,” “on purpose ;” *is se baṛh-kar*, “more than this.” [*Dīda o dānista* P. “on purpose.”]

## VII. PREPOSITIONS.

(a)—Strictly speaking there are none. Their place is taken by masculine and feminine nouns followed by a postposition that may sometimes be expressed but is usually understood. Thus, *ghar ke āge*, “before the house” really stands for *ghar ke āge (men)*, “in the front of the house.” This explains why some prepositions are regarded as masculine and some as feminine.

(b)—Prepositions may precede or follow the nouns they govern, and sometimes the postposition *kā* or *kī* that precedes them is omitted, as : *us pās* for *uske pās*.

(c)—*Mānint* “like,” if it precedes its substantive, is regarded as masculine and takes *ke* ; if it follows, it is feminine and takes *kī*.

(d)—*Us ke sāth* or—*hamrāh* means “in company with him,” but *us ke samet* = “taking him along with (me)” : *samet* is used of lifeless things, animals, children, servants, prisoners, etc.; it cannot be applied to superiors. *Sipāhī paltan ke sāth* (not *samet*) *gayā*. *Main naukar samet* (or *ke sāth*) *gayā*. *Sāth* and *hamrāh* are never used for lifeless things.

(e)—A few Persian and Arabic prepositions are occasionally met with in Hindustani. These precede their substantive, which remains in the nominative form.

## VIII. INTERJECTIONS.

The following are common :—*Shābāsh* “well-done !” (admiration) ; *kyā khūb* ! “how excellent !” (astonishment and denial) ; *wāh wāh* ! (for admiration and astonishment) : *lo* and *lījiye* (lit. “take”) = “lo !” “behold !” and, “hulloa !” ; *hai* “hulloa !” (surprise) ; *hāy hāy* “alas !” but *hai hai* “what a pity !” “what a difficulty !” and also “alas !” ; *chhī chhī* “fie fie !” ; “uff !” (expresses disgust) ; *unh* “I don’t care !”

## LESSON I.

<i>Mard</i> , m.	Man (as opposed to woman).
<i>Ādmī</i> , m.	A human being ( <i>from</i> Adam) ; <i>sometimes</i> a servant ; <i>vulg.</i> husband or wife.
<i>Insān</i> , m.	Man (in the sense of mankind).
<i>Bāt</i> , f.	A word, <i>talking</i> ; matter, affair.
<i>Bāt-chīt</i> , f.	Conversation.
<i>Khayāl</i> , m.	Idea, thought ; imagination (and hence mind).
<i>Safed</i> , adj.	White.
<i>Safedī</i> , f.	Whiteness ; whitewash ; <i>also</i> the white (of an egg.)
<i>Pilā</i> , adj., Hindi.	Yellow ; <i>also</i> pale from sickness, etc.
<i>Pilā-pan</i> , <sup>1</sup> m., Hindi.	Yellowness.
<i>Zard</i> , Persian.	Yellow.
<i>Zardī</i> , f., Persian.	Yellowness ; <i>also</i> the yolk (of an egg).
<i>Rāzī</i> , adj.	Pleased, satisfied ; (in Punjab <i>also</i> well, in good health).
<i>Nā-rāz</i> , adj.	Displeased, dissatisfied.
<i>Razā-mandī</i> , f.	Consent.
<i>‘Ajab</i> , adj.	Strange ( <i>also</i> as an expression of astonishment).

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<sup>1</sup> All nouns ending in *pan* (= English —ness) are masculine.



<i>‘Ajīb</i> , adj.	Wonderful, strange, rare.
<i>Ta‘ajjub</i> , m. subs.	Wonder, astonishment.
<i>Ẓarra</i> , subs., adj. & adv.	An atom ; a little ; please ; just.
(when used as an adjective pronounced <i>ẓara</i> .)	
<i>Ẓara-sā</i> , adj.	A smallish quantity.
<i>Sū,ī</i> , f.	A needle ; <i>also</i> the hand of a watch.
<i>Gharī</i> , f.	Watch.
<i>Gorā</i> , adj.	Fair ; <i>hence</i> a British soldier or sailor.
<i>Chaukī</i> , f.	Chair, bench ; <i>also</i> a police out-post.
<i>Pāya</i> , m.	A leg of a chair, table, etc. ; a pillar ; <i>also</i> leg of a slaughtered animal (used as food.)
<i>Hisāb</i> , m.	Account, reckoning.
<i>Wilāyat</i> , f.	A foreign country ; <i>hence</i> Kabul ; <i>hence also</i> England.
<i>Wilāyatī</i> , adj.	English ; <i>also</i> belonging to Kabul.
<i>Lambā</i> , adj.	Long.
<i>Lambā,ī</i> , f.	Length.
<i>Chhoṭā</i> , adj.	Short, or small.
<i>Bāl</i> , m., used in sing. or pl.	Hair.
<i>Ma‘lūm</i> , Ar., past part. (from <i>‘ilm</i> , knowledge).	What is known, known. (used for abstract ideas only).
<i>Chihra</i> , m.	Face.

<i>Khidmat</i> , f.	Service.
<i>Khidmat-gār</i> , m.	Any personal servant ; (amongst Europeans) a table-servant.
<i>Imān</i> , m.	Trust; religious belief ; honesty.
<i>Be-īmān</i> , adj.	( <i>Lit.</i> without faith), dishonest.
<i>Be-dīn</i> , adj.	Without religion, irreligious.
<i>Diyānat</i> , f.	Honesty.
<i>Diyānat-dār</i> , adj.	Honest.
<i>Bad-diyānat</i> , adj.	Dishonest.
<i>Qiṣṣa</i> , Ar., m., <i>Kahānī</i> , H., f.	Tale, story, narrative.
<i>Ki</i> , conj.	That.
<i>To</i> , <sup>1</sup> conj. & adv.	Then, in that case ; at least ; as for ; I admit ; <i>also</i> used as a correlative of <i>agar</i> and <i>jab</i> .
<i>Nahīn to</i> , conj.	Otherwise.
<i>Afsos</i> , subs., m.	Sorrow, grief.
<i>Afsos</i> ! interj.	Alas !
<i>Pasand</i> , adj. & subs.	Approved, liked : approval.
<i>Nā-pasandī</i> , f.	Disapproval.
<i>Andesha</i> , pl. <i>andeshe</i> , m.	Anxiety, anxious thought.
<i>Fikr</i> , f. (& m.)	Thought, reflection, and sometimes = <i>andesha</i> .
<i>Ranj</i> , <sup>2</sup> no pl., m.	Grief, sorrow, pain of mind, displeasure.

<sup>1</sup> Often used as a particle of emphasis : there is no exact equivalent in English. The use of this very idiomatic particle can be learnt from the examples.

<sup>2</sup> *Ranj aur gham*, sing. = various kinds of affliction.

<i>Āp</i> , pl.	Your Honour (requires a verb in the third person plural).
<i>Kām</i> .	Work, business.
<i>Shikāyat</i> , f.	Complaint, accusation ; (also in <i>high</i> Urdu, ailment).
<i>Bhārī</i> , adj.	Heavy ; important, serious.
<i>Der</i> , f., subs. & adj.	Late ; lateness.
<i>Derī</i> , f., subs. (not good Urdu).	Lateness.
<i>Har</i> , pron.	Every, each.
<i>Har ek</i> , pron.	Each one.
<i>Risāla</i> , pl. <i>risāle</i> , m.	Native cavalry ; a pamphlet.
<i>Ab</i> .	Now.
<i>Abhī</i> .	This very moment.
<i>Larṇā</i> ( <i>kisī se</i> ).	To fight (with).
<i>Ānā</i> , int.	To come.
<i>Taiyār</i> , adj.	Ready, prepared.
<i>Hāẓir</i> , adj.	Present.
<i>Sāth</i> , <i>sang</i> , prep.	With.
<i>Banda</i> , pl. <i>bande</i> , m.	Servant ; slave (= your humble servant).
<i>Khudā kā banda</i> , m.	God's creature, <i>i. e.</i> , man ; <i>vulg.</i> applied also to animals.
<i>Kuttā</i> .	Dog.
<i>Kutti</i> or <i>kutyā</i> .	Bitch.
<i>Hāthī</i> , m., <i>Hathnī</i> , f.	Elephant.
<i>Lomṛī</i> , f.	Fox.
<i>Gāy</i> .	Cow.
<i>Betā</i> .	Son.

<sup>1</sup> Most nouns ending in the silent Persian h are masculine.

<i>Beṭī.</i>	Daughter.
<i>Quṣūr, m.</i>	Fault.
<i>Nahīn.</i>	Not, no.
<i>Na.</i>	Not.
<i>Hū,ā, m., &amp; hū,ī, f.</i>	Became (past tense of <i>honā</i> "to be" and "to become").

## LESSON 2.

(a)—The difference between *hotā hai* "is, is becoming" and *hai* "is, exists" is that *hotā hai* indicates (1) what is habitually happening as : *Roz roz* (or *har roz*) *is trūp meñ jhagrā hotā hai* "there are always, or daily, quarrels in this troop;" *Garmi-yon meñ is nadī meñ pānī pāyāb hotā hai* "this river is fordable throughout the hot season;" but substitute *hai* and the meaning is "This river is fordable now." Continuous action, however, without a break, is expressed by *rahtā hai*; as, *Is nadī meñ pānī pāyāb rahtā hai* "this river is fordable throughout the year;" (2) present action as : *Abhī bārish hotī hai* "it is now raining;" (3) a general truth as : *Ghaṛī meñ do sū,iyān hotī haiñ* "watches have two hands;" whereas *hai* indicates a particular thing or existence, as : *Yūrap ke rahne-wāle gore hote haiñ* (not *haiñ*) "Europeans are fair;" but *merā bhā,ī gorā hai* "my brother is fair;" *Chaukī meñ chār pā,e hote haiñ* (not *haiñ*) "chairs have four legs;" but *Is chaukī meñ pānch pā,e haiñ* (not *hote haiñ*) "this chair has five legs;" *Khudā hai* "there is a God; God exists;" *Wuh darakhṭ ab tak hai* "that tree still exists."

*Note.*—*Ma'lūm hai* "it is known;" *ma'lūm hotā hai* "it appears, it seems."

(b)—*Thā* signifies "was" at a particular moment; *hū,ā* signifies "became." The English "was" has often to be ren-

dered by *hū,ā* and not by *thā* ; when in English “became” can be substituted for “was,” it must be translated by *hū,ā*.

(c)—*To*, as an Enclitic, is not always translatable, *vide* note 1, page 11.

*Dekho to* “just look ;” *yih to sach nahīn* “now that’s not true.”

(d)—Is the (your) master *Ṣāhib haiṅ* (vulg. *hai*) ?  
at home ?

My account (or reckoning) is right and yours is wrong. *Hamārā<sup>2</sup> ḥisāb thīk hai, tumhārā<sup>2</sup> ḡhalat.*

That man’s hair is long. *Us mard ke bāl lambe haiṅ.*

He is pale. *Us kā chihra zard hai.*

Is your *khidmatgār* (table-servant) a dishonest man ? *Kyā, tumhārā khidmat-gār be-īmān (or bad-diyānat) hai ?*

This is not the case in England. *Wilāyat meṅ yih bāt nahīn hai (or hotī hai).*

He was not in the least annoyed, put out. *Wuh zarā bhī<sup>3</sup> nā-rāz na hū,ā.*

This is a wonderful story, tale. *Yih kahānī bahut ‘ajīb hai.*

I think about this a great deal. *Mujhe is bāt kā barā khayāl hai.*

The funny thing is that he agreed to this (or was pleased at this). *‘Ajab to yih hai ki wuh is bāt par rāzī hū,ā.*

I don’t like this, I don’t like such behaviour, or I don’t like this affair. *Yih bāt mujhe pasand nahīn<sup>4</sup> [hai.]*

<sup>1</sup> *Ṣāhib* as a term of respect requires a plural verb.

<sup>2</sup> In Lucknow and Delhi *merā* would be used. In Delhi *terā* for small children or menial servants ; but in Lucknow the singular *terā* is only used in poetry or in addressing the Deity.

<sup>3</sup> *Bhī* also, even. <sup>4</sup> *Vide* p. 67 (e).



I am very anxious (nervous) about this matter.	<i>Mujhe is bāt kā baṛā andesha hai.</i>
I am full of thought, anxiety.	<i>Mujhe baṛī fikr hai.</i>
This is a very astonishing thing.	<i>Baṛe ta'ajjub kī bāt hai.</i>
I am very sorry for this.	<i>Mujhe is bāt kā baṛā afsos hai.</i>
I am very sorry for him.	<i>Mujhe uske ḥāl par baṛā afsos hai.</i>
This is a sad affair.	<i>Yih baṛe afsos kī bāt hai.</i>
About what is Your Honour grieved?	<i>Āp ko kis bāt kā ranj hai?</i>
He has a complaint against you (your Honour).	<i>Us ko āp se shikāyat hai.</i>
Of what matter (or ailment) do you complain?	<i>Kis bāt kī shikāyat hai?</i>
This is a serious, important matter.	<i>Yih (to) bhārī bāt hai, or yih (to) baṛī bāt hai.</i>
He has some business to do.	<i>Us ko kuchh kām hai.</i>
What business have you here?	<i>Yahān tumhārā kyā<sup>1</sup> kām hai?</i>
You have no business here.	<i>Yahān tumhārā kuchh kām nahīn hai.</i>
This is the case in every regiment of native cavalry.	<i>Yih har ek risāle meṁ hotā hai.</i>
It is now finishing, being completed.	<i>Ab tamām hotā hai.</i>
He is always ready to quarrel with me at the least thing.	<i>Wuh zara sī bāt par mujh se larne ko taiyār<sup>2</sup> hotā hai.<sup>3</sup></i>

<sup>1</sup> Note spelling and pronunciation of *kyā* "what?", and *kiyā* (*ki-yā*) "he etc., did."

<sup>2</sup> More correctly *taiyār*.

<sup>3</sup> Or more forcibly *ho-jātā* hai.

I will be ready directly.	<i>Main abhī taiyār hotā hūn.</i>
How is it he does not come ?	<i>Yih kyā bāt hai ki wuh ḥāzīr nahīn hotā [hai] ?</i>
He won't recover, get well, ( <i>lit.</i> where, or when, is he getting well ?)	<i>Wuh kahān (or kab) achchhā hotā hai ?</i>
How could he get well, ( <i>lit.</i> when was he getting or becoming well) ?	<i>Wuh kab achchhā hotā thā ?</i>
You are never in time.	<i>Tum kabhī waqt par ḥāzīr nahīn hote [ho.]</i>
I (your slave) have committed a fault ( <i>lit.</i> from your slave a fault has occurred).	<i>Bande se ek guṣūr hū, ā.</i>
I didn't succeed at all, in the least, ( <i>lit.</i> nothing at all was done by me).	<i>Mujh se kuchh bhī nahū, ā.</i>
You are very late, you have come very late.	<i>Tum ko āne<sup>1</sup> mein barī der hū, ī or tumhāre āne mein barī der hū, ī or tum ne<sup>2</sup> barī der lagā, ī.</i>

## LESSON 3.

(a)—*On the degrees of comparison.*—When two objects are compared, that with which the comparison is made is put in the ablative case ; but there is no alteration made in the adjective : thus, 'this house is higher than that house' is expressed in Hindustani by *yih ghar us ghar se*

<sup>1</sup> Infinitive.

<sup>2</sup> *Ne*, sign of the Agent case ; used with past tenses of transitive verbs.

*ūñchā hai*, 'this house than that house ( or compared with that house) is high.' Sometimes, however, the adverb *ziyāda* or *aur bhī*, 'more,' is used as in our own language ; as, *Yih ghar us ghar se ziyāda ūñchā hai*, "this house is more lofty than that house." To form the superlative degree, a universal comparison is made : thus, 'This house is the highest,' *yih ghar sab se ūñchā hai* ; literally "this house is higher than all." Sometimes, the adjective is repeated and *se* is inserted between ; as, *achchhe se achchhā makḥmal dekhḥlā,o* "show me the best velvet."

(*b*)—There is no word to express "too" before an adjective ; the simple adjective is used ; as, *Yih [bahut] ziyāda hai* "this is too much."

(*c*)—*Aur* is both a conjunction, and a pronominal adjective : in the latter sense it means "more, other, another ;" *Auron se wuh achchhā hai* "he (or it) is better than the other."

( <i>d</i> )— <i>Irāda</i> , m.	Intention.
<i>Makān</i> , m.	Place ; house.
<i>Bhī</i> , <sup>1</sup> adv.	Also ; at all, even.
<i>Bhī</i> ..... <i>bhī</i> , adv.	And.....also ; both.
<i>Donon</i> or <i>dono</i> , adj.	The two, both.
<i>Hī</i> , <sup>2</sup> particle.	( Used for emphasis. )
<i>Yihī</i> , pron.	This very, the same.
<i>Wuhī</i> , pron.	That very, the same.
<i>Billā</i> , m.	Tom-cat.

<sup>1</sup> For *nī* "also," vide Lesson 57. c. (2).

<sup>2</sup> *Sunte hī* "immediately on hearing." Numerous examples of the use of *hī* are given in Lesson 51. e. and f.

<i>Billī</i> , f.	She-cat.
<i>Tez</i> , adj.	Sharp ; swift ; hot (to the taste, as spices, etc. ).
<i>Tezī</i> , subs.	Sharpness ; swiftness, etc.
<i>Jo</i> , gen. <i>jiskā</i> ; relat. pron. and conj.	Who, which, that ; he who ; that which : <i>also</i> if, when, as.
<i>Śirf</i> , adv.	Only.
<i>Faqaṭ</i> , adv.	Only.
<i>Bih-tar</i> , Pers. comp.	Better.
<i>Pās</i> , H., prep. & adv.	Near.
<i>Nazdik</i> , P., prep.	Near.
<i>Mirch</i> , f.	Chilli ; pepper.
<i>Lāl</i> ,	Red.
<i>Gol</i> ; [subs. <i>golī</i> and <i>golā</i> ].	Round.
<i>Gol mirch</i> , f.	Pepper corns.
<i>Lāl mirch</i> , f.	Red chillies ; red pepper.
<i>Harī mirch</i> , f.	Green chillies.
<i>Garm</i> , adj.	Hot.
<i>Garmī</i> , f.	Heat, warmth, summer ; and <i>vulg.</i> , syphilis.
<i>Kāfi</i> , <sup>1</sup> adj.	Sufficient.
<i>Kifāyat</i> , <sup>1</sup> subs.	Sufficiency ; economy.
<i>Bas</i> , adj. & adv.	Enough ; sufficient.
<i>Lā, iq</i> , <sup>2</sup> adj. & prep.	Fit, able, competent, qualified.
<i>Liyāqat</i> , <sup>2</sup> subs.	Ability, qualification, capacity, merit.

<sup>1</sup> These two words are derived from the same Arabic root.

<sup>2</sup> These two words are derived from the same Arabic root.

<i>Ziyāda</i> ; <i>baḥkar</i> . <sup>1</sup>	More.
<i>Kam</i> , adj.	Less.
<i>Kamī</i> , subs., f.	Deficiency.
<i>Ūchā</i> , adj.	High.
<i>Ūchāī</i> , subs., f.	Height.
' <i>Umr</i> , f.	Age.
<i>Barābar</i> , <sup>2</sup> adj., adv. & prep.	Equal ; continuously ; all along ; and <i>vulg.</i> , opposite.
<i>Jhūṭh</i> , f., subs. & adj.	Falsehood ; false.
<i>Jhūṭhā</i> , adj.	False ; liar. [ <i>subs.</i> leavings of food.]
<i>Hosh</i> , m.	Senses, proper senses.
<i>Hoshyār</i> .	Clever, sensible ; sober (not drunk) ; alert (of sentries).
<i>Hoshyāri</i> , f.	Cleverness ; carefulness ; soberness ; alertness.
<i>Dil</i> , subs.	Heart, mind ( <i>lit.</i> and <i>fig.</i> )
<i>Raḥm</i> , subs.	Pity, mercy.
<i>Raḥm-dil</i> , adj.	Of pitiful heart.
<i>Sakht-dil</i> .	Hard-hearted.
<i>Sang-dil</i> . <sup>3</sup>	Stony-hearted.
<i>Narm-dil</i> .	Soft-hearted.
<i>Nisbat</i> , f.	Proportion ; betrothal ; connection : with reference to.

<sup>1</sup> The Conjunctive Participle of *baḥnā* "to increase."

<sup>2</sup> Lit. *bar-ā-bar*, P., "breast to breast."

<sup>3</sup> *Sang*, P., "a stone."



<i>Merī nisbat</i> ( <i>meñ</i> ).	Compared to me, in comparison with me.
<i>Makkhan</i> , m.	Butter.
<i>Shorbā</i> , m.	Broth or soup.
<i>Namak</i> , m.	Salt.
<i>Namkīn</i> , adj.	Salty, salted ; savoury.
<i>Shauhar</i> .	Husband.
<i>Khāwind</i> .	Husband, or master.
<i>Jorū</i> .	Wife.
<i>Bibī</i> .	Wife, or Lady.
<i>Bhā</i> , i.	Brother ; chum, etc.
<i>Bahin</i> .	Sister.
<i>Laṛkā</i> .	Boy.
<i>Laṛkī</i> .	Girl.
<i>Bhūl</i> , f.	Mistake, error.
<i>Bhūlnā</i> , int.	To forget ; <i>also</i> to make a mistake.
<i>Qalam</i> , m.	Reed ; pen ; cutting of a plant.
<i>Qalam karnā</i> .	To strike off with one blow, to cut right off aslant.
<i>Barha</i> , i, m.	Carpenter.
<i>Barha</i> , i <i>mistrī</i> , m.	
<i>Mistrī</i> .	Carpenter, blacksmith, or mason.
<i>Lohār</i> .	Blacksmith.
<i>Lohār mistrī</i> .	
<i>Mere pōs</i> (lit. near me).	I have. [ <i>Vide</i> L. 20 (e) ].

<i>Shādī</i> , f.	Marriage or any celebration : (in writing, "gladness").
<i>Kabhi</i> .	Ever.
<i>Kabhi nahīn</i> .	Never.

## LESSON 4.

(a)—*Bahut* when it means "many," takes either a singular or a plural noun ; as, *bahut din tak*, *bahut mahīne tak*, or *bahut dinon tak*, *bahut mahinon tak* ; but *bahut māl hai* "there is much wealth."

(b)—This butter is too little.	<i>Yih makkhan thoṛā hai.</i>
No, it is plenty.	<i>Nahīn, bahut hai.</i>
It is sufficient.	<i>Kāfi hai</i> , or <i>bas hai</i> .
There is too little salt in the soup.	<i>Shorbe</i> (or vulg. <i>shurwe</i> ) <i>mein namak kam hai.</i>
Give (me) one more.	<i>Ek aur do.</i>
These two are different, not alike.	<i>Yih aur hai, aur wuh aur.</i>
This is some other man.	<i>Yih aur ādmī hai.</i>
Oh ! I've come to the wrong place (house) by mistake !	<i>Haiñ ! bhūle se<sup>1</sup> aur makān par ā-gayā.</i>
I have changed my mind [ <i>lit.</i> now my intention is other (than it was)].	<i>Ab merā irāda aur hai.</i>
I have more pens and books than your munshi has.	<i>Mere pās qalam aur kitāben tumhāre munshī (ke<sup>2</sup> qalam aur kitābon<sup>2</sup>) se ziyāda haiñ.</i>

<sup>1</sup> *Bhūle se*, idiomatic for *bhūl se*.

<sup>2</sup> Here *ke* as *qalam* is masculine ; the substantives following are of different genders. Note that the second substantive only is inflected.

He has more planks than the carpenter has. *Us ke pās barhā,ī mistri se takhte ziyāda haiñ.*

This pepper (or chilli) is very hot. *Yih mirch bahut tez hai.*

This tea is too strong. *Yih chā bahut tez hai.*

It is quite close. *Pās (or nazdīk) hī hai.*

I too am here. *Main bhī yahān hūn.*

It is not at all, not in the least, hot here. *Yahān kuchh bhī garmī nahīn hai.*

Only this one is good ; this one alone is good. *Śirf yihī achchhā hai.*

This is the same tom that was here yesterday. *Yihī wuh ( or yih wuhī ) billā hai jo kal yahān thā.*

His house is high, but mine is still higher, is even higher. *Uskā makān ūñchā hai, lekin merā (makān us ke makān se) aur bhī ūñchā hai, or Uskā makān ūñchā hai, lekin merā makān us ke makān se bhī ūñchā hai.*

Both are of equal length (lit. both are equal in length). *Lambā,ī meñ donoñ barābar haiñ.*

She is not old though she is older than I am, not younger. *Wuh ziyāda 'umr kī nahīn hai, go-ki mujh se barī hai chhoṭī nahīn.*

He is a greater liar. *Wuh ziyāda jhūṭhā hai.*

Which is nearer, Delhi or Lahore?	<i>Yahān se kaun<sup>1</sup> nazdik hai, Dilli yā Lāhor? or Dilli yahān se nazdik<sup>2</sup> hai yā Lāhor?</i>
The son is less sharp, clever, than the father.	<i>Beṭā bāp se hoshyārī meñ kam hai.</i>
He is not in his right senses (he is mad or drunk, etc.).	<i>Wuh hosh meñ nahīn hai.</i>
He is in a swoon.	<i>Wuh be-hosh hai.</i>
He came to himself.	<i>Wuh hosh meñ āyā.</i>
You had better go ( <i>lit.</i> your going is better, or is good).	<i>Tumhārā jānā<sup>3</sup> bihtar hai (or achchhā hai).</i>
Compared to him I am pitiful, soft-hearted.	<i>Us kī nisbat to, maini raḥm-dil hūn.</i>
He has more ability, merit.	<i>Wuh us se liyāqat meñ baḥkar (or ziyāda) hai.</i>
Has his marriage ever really taken place?	<i>Us kī shādī kabhī hū, ī bhī hai?</i>
Stop!, Sufficient!, Cease!	<i>Bas karo.</i>
I have only one book.	<i>Mere pās śirf ek kitāb hai.</i>
I have just the one book.	<i>Mere pās śirf ek hī kitāb hai.</i>

## LESSON 5.

(a)—In asking a question, the Hindūstānī does not, like the English, invert the words; but the tone of the voice alone

<sup>1</sup> *Kaun* "who, which?" *Kyā* could not be used.

<sup>2</sup> Or *is jagah ke pās*, but not *yahān ke pās*.

<sup>3</sup> *Jānā*, infinitive used as a noun, "going."

marks the interrogation. There are, however, a few interrogative words, such as *kaun* "who?," *kyā* "what?," *kahānī* "where?," &c., the use of which cannot be mistaken. When a sentence contains no such interrogative word, the word *kyā* or *āvā* may be used at the beginning, as : *Kyā yih tumhārā qalam hai?* "Is this your pen?" This word *kyā*, however, is not absolutely necessary in speaking, as the tone of the voice is sufficient to indicate interrogation.

(b)—The Interrogative pronouns are both substantives and adjectives.

*Kaun* means "what?," as well as "who?" and "which?;" but *kyā* only means "what?" The difference between the two is that *kaun* is used before real nouns, while *kyā* is used before abstract nouns and adjectives, as : *Yih kaun kuttā hai* "what dog is this?"; but *Yih kyā bāt hai* "what is this, what's all this?"; *Pūchhne meñ sharm kyā hai* "what shame is there in asking?"; *Kyā khūb* "how nice!"

*Note.*—*Yih kyā chīz hai?* "what (thing) is this?" appears to be an exception to the rule.

(c)—Note the force of *kyā* in the sense of "rather;" *Ādmī kyā? deo hai* "man you call him? he is a devil" = *ādmī nahīn balki deo hai* "he is not a man but rather a devil."

(d)—*Kaun* and *kyā* (as also *kahānī*) are used in indirect as well as in direct questions, as : *Main jāntā hūn kī wuh kaun hai* "I know who he is," and *Main nahīn jāntā hūn kī wuh kaun hai* "I don't know who he is;" *Main jāntā hūn kī wuh kahānī hai* (= *jahān wuh hai mujhe ma'lūm hai*) "I know where he is."

*Remark.*—According to Platts the first example is "unidiomatic and wrong:" according to him the governing clause in such



sentences must be either directly or indirectly negative. This is, I think, a mistake : *vide* also last examples in lesson 6.

(e)—If *sā*, *se*, *sī*<sup>1</sup> “like” (*vide* Lesson 28. d.) are added to *kaun*, the latter is not inflected, as : *Kaun se shahr kā ādmī hai* “of what city is he ?”

(f)—Interrogation often expresses a strong negation, as : *Mere pās rūpiya kahān hai ?* “I have no money” (*lit.* where have I any rupees ?).

(g)—To indicate a question, *kyūn* (= “well ?”) can be substituted for *kyā* at the beginning of a sentence, and can precede it. *Kyā* indicates a little surprise but *kyūn* merely draws attention to a question : *Kyā wuh āwegā*<sup>2</sup> “what ! will he come ? ;” *Kyūn wuh āwegā*<sup>2</sup> “well, will he come ? ;” *Kyūn ? kyā wuh āwegā*<sup>2</sup> “well ? is he going to come ?”

(h)—*Yih* “this” and *wuh* “that” are, in modern Urdu, the same in the nominative singular and plural ; *ye* and *we* are not now used.

(i)—*Kaun ?* (gen. sing. Who ? Which ? What ?  
*kiskā*, and gen. pl. *kinkā*  
“whose”).

<i>Kyā ?</i> indeclin.	What ? <i>also</i> How ? How !
<i>Kaisā ?</i> adj. and adv.	Of what kind ? ; How ? ; How !
<i>Kahān ?</i>	Where ?
<i>Kidhar ?</i>	Whither ?
<i>Kitnā ?</i> adj. and adv.	How much ?
<i>Kitne ?</i> masc. pl.	How many ?
<i>Kai ?</i>	How many ?
<i>Kab ?</i>	When ?

<sup>1</sup> *Sā*, masc. sing. and *sī*, fem.

<sup>2</sup> Or *ā, egā*.

<i>Kyūn ?</i>	Why ? Well ?
<i>Kis wāṣṭe</i> (or- <i>liye</i> ).	For what ? Why ?
<i>Is wāṣṭe</i> (or- <i>liye</i> ).	For this, therefore.
<i>Kyūn-kar ?</i>	How ?
<i>Kāhe-ko<sup>1</sup> ?</i>	For what ? Why ?
<i>Kāhe-kā ?</i>	Of what ?
<i>Dāna</i> , m.	Grain ; <i>vulg.</i> "gram."
<i>Chanā</i> , m.	"Gram," the chick-pea.
<i>Log</i> (gen. <i>logon kā</i> ), pl.	People.
<i>Nām</i> , m. ; ( <i>nāmī</i> adj.)	Name.
<i>Be-wuqūf</i> .	( <i>Lit.</i> "without sense"), foolish.
<i>Khelnā</i> , tr. and intr.	To play.
<i>Tāsh khelnā</i> .	To play cards.
<i>Khilonā</i> , subs.	Toy, plaything.
<i>Bajnā</i> , intr.	To sound, be played.
<i>Bajānā</i> , tr.	To play, make music.
<i>Gīt</i> , m.	Song.
<i>Gānā</i> , intr.	To sing.
<i>Gīt gānā</i> . <sup>2</sup>	To sing a song.
<i>Dil</i> , m.	Heart, mind ( <i>lit.</i> and <i>fig.</i> ).
<i>Diler</i> , adj.	Brave, bold.
<i>Jān</i> , f.	Life ; soul.
<i>Merī jān</i> .	My life ; my dear.

<sup>1</sup> The nominative *kāhā* = *kyā* is used only in the Braj dialect of Hindī, and not in Hindūstānī.

<sup>2</sup> Cognate accusative, as *kūd kūdā* "to jump a jump."

*Jān-war*, m.

Animal.

*Zikr*, m.

Mention.

*T̄arah*, f. ; gen. prep.

Manner, way, like.

*T̄arah t̄arah ke* or *kī*.

Of various kinds.

## LESSON 6.

Who is it ? It is I.

*Kaun hai ? Maiñ hūñ.*

Who are those people ?

*Wuh kaun log haiñ ?*

What book is that ?

*Yih kaun kitāb hai ?*

What is your name ?

*Tumhārā kyā nām hai ?*

How foolish you are !

*Tum kyā be-wuqūf ho !*

What colour is it ?

*Us kā rang kyā hai ?*

What's all this, what has happened, what's the matter ?

*Yih kyā hū,ā ?*Where (or when) can this thing be obtained ? (simple question) ; *or* such a thing cannot be got again.<sup>2</sup>*Aisī chīz kahāñ (or kab) milegī ?<sup>1</sup>*

How much grain have they got ?

*Un ke pās kitnā dāna hai ?*

To what people do these horses belong ?

*Yih ghōṛe kīn logoñ ke haiñ ?*

What relation is he of yours ?

*Wuh tumhārā kaun hotā hai ?*

You (Your Honour) here and why ? How is it you are here ?

*Āp yahāñ kahāñ ?*

Of what is this toy, plaything, made ?

*Yih khilonā kāhe-kā hai ?*<sup>1</sup> Future tense of *milnā* "to be obtained, etc."<sup>2</sup> If the latter meaning be intended, stress should be laid on the word *kahāñ* or *kab*.

How can <i>you</i> <sup>1</sup> fight with me ! or Who are you to fight with me ?	<i>Tum mujh se kyā laṛoge ?<sup>1</sup></i>
What kind of animal is this ?	<i>Yih kaisā jānwar hai ?</i>
What is the milk like, good or bad ?	<i>Dūdh kaisā hai ?</i>
How big it is !	<i>Kaisā (or kitnā, or kis-qadar) barā hai !</i>
How ill he is !	<i>Wuh kaisā bimār hai ! (also = kis tarah bimār ho saktā hai "how can he be ill ?").</i>
However brave he may be.	<i>Wuh kaisā hī diler ho.<sup>2</sup></i>
Not to mention his playing, setting aside his playing, his singing is excellent.	<i>Uske bajāne kā kyā zikr, uskā gānā bhī bahut khūb hai.</i>
The train must have come in, a long time ago.	<i>"Rel" kab kī ā-ga, ī hogī ?</i>
How could the gait of the chakor partridge compare to hers ? (i.e., it could not compare).	<i>Chakor uskī chāl kī tarah kyā chalegā ?<sup>3</sup></i>
I know what I have to do.	<i>Main jāntā hūn kī mujhe kyā kyā karnā chāhiye<sup>4</sup>.</i>
Now I understand what deci- sion to give.	<i>Ab main samjhā<sup>5</sup> kī kyā faṣala karnā chāhiye.<sup>4</sup></i>

<sup>1</sup> But with a difference in intonation : *Kyā, mujh se tum laṛoge ?*  
"what ! do you want to fight with me ?"

<sup>2</sup> Aorist or Pres. Subj. of *honā*.

<sup>3</sup> Future, 3rd per., sing., masc. of *chalnā* "to move, be in motion."  
<sup>4</sup> *Chāhiye* "is necessary."  
<sup>5</sup> Preterite.

Black you call him? he's a  
griddle (*i. e.*, as black as the  
bottom of a griddle).

*Kālā kyā? tawā hai.*

I know who the thief is.

*Ma'lūm hai (or hū,ā) kī chor  
kaun hai.*

I know what<sup>1</sup> is in this box.

*Mujhe ma'lūm hai kī is baks  
men kyā kyā<sup>1</sup> chizen haiñ.*

## LESSON 7.

The following is a paradigm, or example of the conjugation of the neuter or intransitive verb, *girnā*, "to fall." It may be observed that the tenses naturally divide themselves into three groups of three tenses each.

(a)—ROOT, *gir*, fall thou; Pres. Part. *girtā* (*hū,ā*) falling; Past Part. *girā* (*hū,ā*) fallen; Conj. Part. *gir-kar* or *gir-ke* (rarely *gir<sup>9</sup>*) having fallen; Adv. Part. *girte hī* immediately on falling, as soon as—fell; Noun of Agency and Future Part. *girne-wālā*, fallen, or about to fall.

### *Tenses of the Root,*

AORIST. I fall, or may fall, &c.

- |  |                              |
|--|------------------------------|
| 1. <i>Main gir-ūñ</i> , I may or<br>should fall. | <i>Ham gir-eñ</i> , we &c.   |
| 2. <i>Tū gir-e</i> , thou &c.                    | <i>Tum gir-o</i> , you &c.   |
| 3. <i>Wuh gir-e</i> , he &c.                     | <i>Wuh gir-eñ</i> , they &c. |

*Note that, though in Greek, the Aorist is a past tense, in Hindī and Urdu it corresponds to a Present Subjunctive.*

The FUTURE. I shall or will fall &c. is formed by adding to

<sup>1</sup> *Kyā kyā*, 'what various (things).'

<sup>2</sup> *Vide* p. 196 (d).



the Aorist, *gā* for the masc. and *gī* for the fem. sing. ; and *ge* for the masc. and *gīn* for the fem. plur.

	m.	f.		m.	f.
1.	<i>Main gir-ūn-gā</i>	<i>-gī.</i>		<i>Ham gir-en-ge</i>	<i>-ge<sup>2</sup>.</i>
2.	<i>Tū gir-e-gā</i>	<i>-gī.</i>		<i>Tum gir-o-ge</i>	<i>-gīn.</i>
3.	<i>Wuh gir-e-gā</i>	<i>-gī.</i>		<i>Wuh gir-en-ge</i>	<i>-gīn.</i>

IMPERATIVE. Let me fall &c. ; differing from the Aorist in the second pers. sing. only.

	Sing.		Plur.
1.	<i>Main gir-ūn</i> , let me fall.		<i>Ham gir-en</i> , let us &c.
2.	<i>Tū gir</i> , fall thou.		<i>Tum gir-o</i> , fall ye.
3.	<i>Wuh gir-e</i> , let him fall.		<i>Wuh gir-en</i> , let them &c.

### *Tenses of the Present Participle.*

The CONDITIONAL. Had I fallen, or I would have fallen<sup>1</sup> &c.

	m.	f.		m.	f.
1.	<i>Main girtā</i> , or <i>girtī.</i>			<i>Ham gir-te</i> (m. or f.) <sup>2</sup>	
2.	<i>Tū girtā</i> , or <i>girtī.</i>			<i>Tum gir-te</i> , or <i>-tīn.</i>	
3.	<i>Wuh girtā</i> , or <i>girtī.</i>			<i>Wuh gir-te</i> , or <i>-tīn.</i>	

PRESENT. I fall, or am falling, &c.

	m.	f.		m.	f.
1.	<i>Main girtā hūn</i> , or <i>girtī hūn.</i>			<i>Ham girte<sup>2</sup></i>	<i>haiñ.</i>
2.	<i>Tū girtā hai</i> , or <i>girtī hai.</i>			<i>Tum girte ho</i> , or <i>girtī ho.</i>	
3.	<i>Wuh girtā hai</i> , or <i>girtī hai.</i>			<i>Wuh girte haiñ</i> , or <i>girtī haiñ.</i>	

<sup>1</sup> Refers to time past, present, or future, but usually for past.

*Ham* is always masc., except in the Punjab. *Vide* p. 8 (ò).

IMPERFECT. I was falling or used to fall, &c.

- |    | m.                     | f.                   | m.                    | f.                    |
|----|------------------------|----------------------|-----------------------|-----------------------|
| 1. | <i>Main girtā thā,</i> | or <i>girtī thī.</i> |                       | <i>Ham girte the.</i> |
| 2. | <i>Tū girtā thā,</i>   | or <i>girtī thī.</i> | <i>Tum girte the,</i> | or <i>girtī thīn.</i> |
| 3. | <i>Wuh girtā thā,</i>  | or <i>girtī thī.</i> | <i>Wuh girte the,</i> | or <i>girtī thīn.</i> |

### *Tenses of the Past Participle.*

PAST TENSE. I fell.

- |    | m.                | f.              | m.               | f.               |
|----|-------------------|-----------------|------------------|------------------|
| 1. | <i>Main girā,</i> | or <i>girī.</i> |                  | <i>Ham gire.</i> |
| 2. | <i>Tū girā,</i>   | or <i>girī.</i> | <i>Tum gire,</i> | or <i>girīn.</i> |
| 3. | <i>Wuh girā,</i>  | or <i>girī.</i> | <i>Wuh gire,</i> | or <i>girīn.</i> |

PERFECT. I have fallen.

- |    | m.                    | f.                  | m.                    | f.                    |
|----|-----------------------|---------------------|-----------------------|-----------------------|
| 1. | <i>Main girā hūn,</i> | or <i>girī hūn.</i> |                       | <i>Ham gire haiñ.</i> |
| 2. | <i>Tū girā hai,</i>   | or <i>girī hai.</i> | <i>Tum gire ho,</i>   | or <i>girī ho.</i>    |
| 3. | <i>Wuh girā hai,</i>  | or <i>girī hai.</i> | <i>Wuh gire haiñ,</i> | or <i>girī haiñ.</i>  |

PLUPERFECT. I had fallen.

- |    | m.                    | f.                  | m.                   | f.                   |
|----|-----------------------|---------------------|----------------------|----------------------|
| 1. | <i>Main girā thā,</i> | or <i>girī thī.</i> |                      | <i>Ham gire the.</i> |
| 2. | <i>Tū girā thā,</i>   | or <i>girī thī.</i> | <i>Tum gire the,</i> | or <i>girī thīn.</i> |
| 3. | <i>Wuh girā thā,</i>  | or <i>girī thī.</i> | <i>Wuh gire the,</i> | or <i>girī thīn.</i> |

### *Additional Tenses.*

1. Future Imperative 2nd pers. sing. and pl., *Tū* or *tum giriyo* "fall" (in the future). (This form is also used as a 3rd pers. sing. Precative, for the Deity).

2. Respectful Imperative, Respectful Aorist, or Impersonal Aorist 2nd persons pl., (*Āp*) *giriye* please fall (now), one should fall (now). (In this form there is a slight idea of command).<sup>1</sup>

3. Future Precative 2nd or 3rd persons pl., (*Āp*) *giriyeḡā* please fall (in the future). (In this form there is no command).

4. *Wuh girtā ho* he may be falling ; *wuh girtā hogā* he will or must be falling ; *wuh girtā hoḡā* had he been (or he would have been) falling etc. (of time past or present, not of future) ; *girā ho* he may have fallen ; *girā hogā* he will or must have fallen ; *aḡar wuh girā hoḡā* had he fallen etc. (of past time only).

In transitive verbs tenses formed from the Past Part. require the agent case (*ne*).

5. The personal pronouns, except when emphasis is required, may be omitted, especially in those tenses in which the endings clearly indicate the number and person, such as the Future.

*The Negatives.* These are *mat*, *na* and *nahin*. The first, prohibitive only, precedes or follows the Imperatives : it is imperious and so the modern tendency is to discard it.

Instead of *mat*, *na* can precede or *nahin* follow the Imperatives and the Infinitive when the latter is used as an Imperative.

*Nahin* alone is used with the Present Tense.

With the Aorist and the Past Conditional, *na* is preferred, but *nahin* may be used.

The next is a verb of extensive use and is conjugated precisely like the preceding.

---

<sup>1</sup> In *Āp gireñ* there is no command.

*Honā, to Be or Become.*

Root, *ho* ; Pres. Part. *hotā* (*hū,ā*) ; Past Part. *hū,ā* ; Con-  
junc. Part. *ho-kar* or *ho-ke* (rarely *ho<sup>1</sup>*) having become ; Adv.  
Part. *hote hī* immediately on becoming or happening, as  
soon as &c. ; Noun of Agency and Fut. Part. *hone-wālā* be-er  
or about to be.

*Tenses of the Root.*

AORIST. I may be or should be, &c.

- |                                  |                 |
|----------------------------------|-----------------|
| 1. <i>Main hūñ.</i> <sup>2</sup> | <i>Ham hoñ.</i> |
| 2. <i>Tū ho.</i>                 | <i>Tum ho.</i>  |
| 3. <i>Wuh ho.</i>                | <i>Wuh hoñ.</i> |

FUTURE. I shall or will be, &c.

- |                               |                           |
|-------------------------------|---------------------------|
| 1. <i>Main hūngā, or -gī.</i> | <i>Ham hoñge.</i>         |
| 2. <i>Tū hogā, or -gī.</i>    | <i>Tum hoge, or -gī.</i>  |
| 3. <i>Wuh hogā, or -gī.</i>   | <i>Wuh hoñge, or -gī.</i> |

IMPERATIVE. Let me be, &c.

- |                     |                 |
|---------------------|-----------------|
| 1. <i>Main hūñ.</i> | <i>Ham hoñ.</i> |
| 2. <i>Tū ho.</i>    | <i>Tum ho.</i>  |
| 3. <i>Wuh ho.</i>   | <i>Wuh hoñ.</i> |

*Tenses of the Present Participle.*

INDEFINITE. Had I been, or (would that) I had been.

- |                |                        |                     |
|----------------|------------------------|---------------------|
| 1. <i>Main</i> | } <i>hotā or hotī.</i> | 1. <i>Ham hote.</i> |
| 2. <i>Tū</i>   |                        | 2. <i>Tum</i>       |
| 3. <i>Wuh</i>  |                        | 3. <i>Wuh</i>       |
- } *hote or hotīñ.*

PRESENT. I am, or become &c.

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 1. <i>Main hotā, or hotī hūñ.</i> | 1. <i>Ham hote haiñ.</i>          |
| 2. <i>Tū hotā, or hotī hai.</i>   | 2. <i>Tum hote- or hotī ho.</i>   |
| 3. <i>Wuh hotā, or hotī hai.</i>  | 3. <i>Wuh hote- or hotī haiñ.</i> |

<sup>1</sup> Vide Lesson 55 (d).

<sup>2</sup> Compare with the Pres. (Aux.) Tense, p. 8.

IMPERFECT. I was becoming or used to become.

1. <i>Main</i>	}	<i>Hotā thā,</i>	1. <i>Ham</i>	<i>Hote the.</i>
2. <i>Tū</i>		or	2. <i>Tum</i>	<i>Hote the</i>
3. <i>Wuh</i>		<i>hotī thī.</i>	3. <i>Wuh.</i>	or <i>hotī thīn.</i>

### *Tenses of the Past Participle.*

PAST TENSE. I was or became.

1. <i>Main</i>	}	<i>Thā or hū,ā ;</i>	1. <i>Ham.</i>	<i>The or hū,e,</i>
2. <i>Tū</i>		or	2. <i>Tum</i>	<i>The or hū,e,</i>
3. <i>Wuh</i>		<i>thī or hū,ī</i>	3. <i>Wuh.</i>	or <i>Thīn or hū,in.</i>

PERFECT. I have been or become.

1. <i>Main hū,ā-, or hū,ī-hūn.</i>	1. <i>Ham hū,e haiñ.</i>
2. <i>Tū hū,ā-, or hū,ī-hai.</i>	2. <i>Tum hū,e-, or hū,ī-ho.</i>
3. <i>Wuh hū,ā-, or hū,ī-hai.</i>	3. <i>Wuh hū,e-, or hū,ī-haiñ.</i>

PLUPERFECT. I had been or become.

1. <i>Main</i>	}	<i>Hū,ā thā,</i>	1. <i>Ham</i>	<i>Hū,e the.</i>
2. <i>Tū</i>		or	2. <i>Tum</i>	<i>Hūe the,</i>
3. <i>Wuh</i>		<i>hū,ī thī.</i>	3. <i>Wuh</i>	or <i>hū,ī thīn.</i>

1. Fut. Impera. *Hūjiyo* (irregular).
2. Respect. Impera. &c. *Hūjiye* (irregular).
3. Future Precative *Hūjiyegā* (irregular).<sup>1</sup>

### LESSON 8.

(a)—*Chīz*, pl. *chīzen*.

*Ko,ī* (with noun in sing.),  
gen. *kisī kā*, pl. *ka,ī*.

*Ka,ī ek*, or *ka,ī*.

*Ko,ī nahīn*.

Thing.

Some-one ; any one ; some ;  
any ; one ; a certain one ;  
about, nearly.

Several.

No-one.

<sup>1</sup> Other additional tenses are regularly formed.



<i>Kuchh.</i>	Something ; somewhat ; at all ; some, a few.
<i>Yih kuchh, or itnā kuchh.</i>	All this, so much.
<i>Kitnā kuchh.</i>	However much.
<i>Ko,ī chiz.</i>	Something.
<i>Kuchh nahīn.</i>	Nothing.
<i>Ko,ī ko,ī, pl.</i>	A few.
<i>Ba'zē, or ba'z, pl.</i>	Some (for persons or things).
<i>Ghar, H., m.</i>	House, home ; family.
<i>Khāna, P., m.</i>	Compartment, case ; ( <i>alone</i> does not mean "house").
<i>Kabūtar-khāna.</i>	Pigeon-house, dove-cot.
<i>Sau, sai.</i>	One hundred.
<i>Derh.</i>	One and a half.
<i>Bis.</i>	Twenty.
<i>Ādhā, adj.</i>	Half.
<i>Ek do, or ek ādh.</i>	One or two.
<i>Maujūd, adj.</i>	Existent ; <i>also</i> present ; available.
<i>Hāzīr, adj.</i>	Present ; ready.
<i>Khālī, adj. and adv.</i>	Empty ; vacant : only.
<i>Gharī,<sup>2</sup> f.</i>	An hour ; a watch or time-piece.
<i>Baṅgla, m.</i>	<i>Originally</i> a thatched house, <i>now</i> any one-storied house (of European fashion) ; <i>also</i> the Bengali language.

<sup>1</sup> Except in Persian constructions.

<sup>2</sup> Originally there were 60 *gharīs* in one day and night (*rāt din*), so one *gharī* was about 24 minutes.

<i>Dam</i> , m.	Breath, life ; a moment, a breath.
<i>Ek-dam</i> .	At once, immediately ( <i>vulg.</i> ) ; direct ; completely.
<i>Ek-dam se</i> .	All together.
<i>Be-dam</i> .	Out of breath.
<i>Furṣat</i> , f.	Leisure ; opportunity.
<i>Furṣat pānā</i> .	To get an opportunity.
<i>Kabūtar</i> , m.	A pigeon ; a cock-pigeon.
<i>Kabūtārī</i> , f.	Hen-pigeon.
<i>Mahṅgā</i> , adj.	Dear in price.
<i>Mahṅgī</i> , f.	Scarcity of provisions, famine.
<i>Sastā</i> , adj.	Cheap.
<i>Rūpiya</i> , m. sing.	A rupee ; money.
<i>Rūpae</i> , pl.	Rupees ; money.
<i>Rāy</i> .	Opinion.

(b)—(1) *Ko,ī* when it means “about, a few, nearly,” is not inflected, as : *Ko,ī das miniṭ meṇ ā,o,=das ek miniṭ meṇ* “come in about ten minutes” ; grammatically this should be *kisī das miniṭ meṇ*, but this latter is not the idiom : *ko,ī dam meṇ* “in a few minutes” ; *kisī dam (meṇ)* “some time or other.”

The plural of *ko,ī* is, *ka,ī* “several,” but *ba‘ze* often takes its place : *ba‘ze* may be used with or without a noun, but *ka,ī* always requires a noun after it ; *ba‘ze kahte haiṇ*, but *ka,ī admī kahte haiṇ*.

(2) *Ko,ī* requires the noun and verb to be in the singular, as : *ko,ī din aisā ā,egā* “some such day will come” ; *wuh ko,ī gharī meṇ marā chāhtā hai* “he will die in a few hours.”

3. *Ko,ī* “a certain” can also be substituted for the indefinite article *ek* “a, one” ; *vide* (e).

(c)—*Kuchh* is sometimes used before persons, *vide* last examples in lesson 9. (b).

In *Yih bhī kuchh ādmī hai* “he too is somewhat of a man,”  
*kuchh*=*kisī-qadr*, adv.

(d)—*Hogā*, “will be,” also signifies “must be,” as : *Wahān ek aur sher bhī hogā* “there must be, will be, yet another tiger there.”

(e)—*Ek* placed after number signifies “about,” as : *Sau ek* “about a hundred,” but *ek sau ek* “one hundred and one” ; *das ek* “about ten.”

*Ek* also takes the place of the indefinite article in English, “a.”

## LESSON 9.

(a)—In the sense of “present,” *hāzīr* is used for inferiors ; and *maujūd* for superiors or inferiors, and also for things. *Das rūpiya maujūd hai* = “there is a sum of ten rupees in hand” ; but *das rūpiya hāzīr hai* = “I have ten rupees at your service.” *Hāzīr* for things is used only to superiors.

(b)—Is there any one ? (*i.e.*, *Ko,ī hai?*  
 is any one in ? any one  
 present ? )

Some one or other *must* be at *Ko,ī na ko,ī ghar meñ hogā*.  
 home.

There is no one, no one at *Ko,ī nahīn hai*.  
 home.

There is nothing, or it is *Ko,ī chīz nahīn hai*, or  
 nothing. *Kuchh nahīn hai*.

There must be something in the house.	<i>Ko,ī chiz̄ ghar meñ hogī.</i>
There must be something or other.	<i>Kuchh na kuchh hogā.</i>
There must be about 150 rupees in hand.	<i>Ko,ī deṛh sau rūpiya<sup>1</sup> maujūd hogā.</i>
There is some little salt.	<i>Kuchh kuchh<sup>2</sup> namak to hai.</i>
There were about twenty persons present.	<i>Bīs ek ādmī wahāñ maujūd the.</i>
About half a seer of milk.	<i>Ko,ī ādh<sup>3</sup> ser dūdh.</i>
One or two horses.	<i>Ek ādh ghorā.</i>
Some bungalow or other must be vacant.	<i>Ko,ī na ko,ī baṅgla khālī to hogā.</i>
In a few hours.	<i>Ko,ī ghaṛī meñ.<sup>4</sup></i>
In a few moments.	<i>Ko,ī dam meñ.</i>
What else, of course.	<i>Aur kyā ?</i>
I have no leisure now.	<i>Is waqt mujhe furṣat kahāñ ?</i>
Some say one thing and some another.	<i>Ba'ṛe kuchh kahte haiñ, ba'ṛe kuchh.</i>
This is nothing.	<i>Yih kuchh bāt nahīñ.</i>
It is not so.	<i>Yih bāt nahīñ hai.</i>
Some people are of one opinion and some of another.	<i>Ba'ṛon kī kuchh rāy hai, ba'ṛon kī kuchh.</i>
There are a few people here.	<i>Ko,ī ko,ī ādmī yahāñ haiñ.</i>

<sup>1</sup> A collective noun ; takes a singular verb.

<sup>2</sup> Note the force of repeating the word. This matter is fully dealt with in Lesson 48.

<sup>3</sup> Colloquial for *ādhā*.

<sup>4</sup> *Ko,ī ek ghaṛī meñ* = In about an hour.

There is a little grain.	<i>Kuchh dāna hai.</i>
What is the matter? Nothing.	<i>Kyā hai? Kuchh nahīn.</i>
This is not <i>at all</i> good.	<i>Yih kuchh achchhā nahīn hai.</i>
I have no more; ( <i>lit.</i> near me is nothing more).	<i>Mere pās aur kuchh nahīn hai.</i>
They have several pigeons.	<i>Unke pās ka,ī (or ka,ī ek) kabūtar haiñ.</i>
How many?	<i>Kitne?</i>
Everything is ready.	<i>Sab kuchh taiyār hai.</i>
Of those summoned, some have come and some not.	<i>Jo log bulā,ē ga,ē the, un mein se kuchh<sup>1</sup> ā,ē haiñ aur kuchh nahīn.</i>
I will buy some of those bullocks.	<i>Un mein se kuchh<sup>1</sup> bail mol-lūngā.</i>
He is suffering all this affliction for your sake.	<i>Wuh tumhāre wāstē yih sab kuchh dukh uṭhātā hai.</i>
However much you exert yourself (still) your object won't be obtained.	<i>Kitnī kuchh koshish karo magar tumhārī murād pūri na hogī.</i>
Does such a thing ever <sup>2</sup> happen?	<i>Ko,ī<sup>2</sup> (or kahīn) aisā bhī hotā hai?</i>

## LESSON 10.

(a)—We shall next introduce a few intransitive and transitive verbs.

Day.	<i>Din.</i> (m.).	Night.	<i>Rāt</i> (f.).
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<sup>1</sup> *Kuchh* here = "some," an indefinite number; but *ka,ī* or *ka,ī ek* "sev a few."  
 this use of *ko,ī* for *kahīn*.



City.	<i>Shahr</i> (m.).	A boat.	<i>Nā,o</i> (f.).
River.	<i>Daryā</i> (m.).	A tree.	<i>Darakht</i> (m.).
Forest.	<i>Jangal</i> (m.).	A road.	<i>Rāh</i> (f.).
A plain.	<i>Maidān</i> (m.).	Fruit.	<i>Mewa, Phal</i> (m.).
Water.	<i>Pānī</i> (m.).	Bird.	<i>Parind</i> (any bird) (m.).
Fish.	<i>Machhlī</i> (f.).		<i>Chīryā</i> (small bird) (f.).
Lane or narrow	} <i>Kūcha,-e</i> (m.).	Name.	<i>Nām</i> (m.).
street.		People	<i>Log</i> (m. pl.).

## Intransitive Verbs.

To stay,	} <i>Thaharnā, rahnā.</i>	To flow.	<i>Bahnā.</i>
dwell.		To proceed,	} <i>Āge barhnā.</i>
To come.	<i>Ānā.</i>	advance.	
To go.	<i>Jānā, chalnā.</i>	To retreat, fall back.	<i>Haṭnā.</i>
To run.	<i>Daurnā.</i>	To sit down.	<i>Baiṭhnā.</i>
To sleep.	<i>Sonā.</i>	To return.	<i>Phirnā.</i>
To arrive.	<i>Pahunchnā.</i>	To die.	<i>Marnā</i> (Past P. <i>marā</i> and <i>mū,ā</i> ).

(b)—A sentence formed by an active or transitive verb consists of three parts,—the nominative, the verb, and the object ; as, ‘The tiger eats flesh,’—*sher gosht khātā hai*. Here *sher* is the nominative, *gosht* the object, and *khātā hai* the verb. Generally speaking, the Hindūstānī arrangement is, first the nominative or agent, then the object, and lastly the verb ; but this rule is frequently departed from. The nominative and object may of course be much more complex than in the foregoing sentence ; thus, ‘The tiger of the forest eats the flesh of all other animals’—*jangal kā sher aur sab jānwaron kā gosht khātā hai*. In languages with regular cases, like Latin, the object is put in the accusative case, which has generally a

termination different from the nominative. In English always, and in Hindūstānī often, the accusative is the same as the nominative, and is to be determined merely by inference or position. There are, however, in Hindūstānī instances in which it is necessary to distinguish the object with the addition of the post position *ko*.

## Substantives.

Bread ; a loaf.	<i>Rotī</i> (f.).	Meat.	<i>Gosht</i> (m.).
Butter.	<i>Makkhan</i> (m.).	Milk.	<i>Dūdh</i> (m.).
Wine.	<i>Sharāb</i> (f.).	Rice (boiled).	<i>Bhāt</i> (m.).
Tea.	<i>Chā</i> (f.).	Plate (any utensil).	<i>Bartan</i> (m.).
Any light meal.	<i>Nāshṭā</i> (m.)	Spoon.	<i>Chamcha</i> (m.).
Breakfast.	<i>Hāzirī</i> (f.).	Sugar.	<i>Shakar</i> (f.)
		Sugar-candy.	<i>Miṣrī</i> (f.)
Knife.	<i>Chhuri</i> (f.).	A letter.	<i>Chitṭhī</i> (f.).
Fork ; spur ; thorn.	<i>Kāñṭā</i> (m.).	News.	<i>Khābar</i> (f.).

## Adjectives.

Cold.	<i>Thandā</i>	Clean.	<i>Ṣāf.</i>
Hot.	<i>Garm.</i>	Pure.	<i>Ṣāf.</i>
Sweet.	<i>Mithā.</i>	Ready.	<i>Taiyār.</i>

## Transitive Verbs.

To throw.	<i>Phenknā.</i>	To learn (how to do.)	<i>Sikhnā.</i>
To bring.	<i>Lānā.</i> <sup>1</sup>	To give.	<i>Denā.</i>
To make (prepare).	<i>Banānā.</i>	To say, tell.	<i>Kahnā.</i>
To eat.	<i>Khānā.</i>	To see, look.	<i>Dekhnā.</i>
To drink.	<i>Pinā.</i>	To hear.	<i>Sunnā.</i>

<sup>1</sup> Does not admit of agent case (*ne*).

To make, do.	<i>Karnā.</i>	To strike.	<i>Mārnā.</i>
To place, put.	<i>Rakhnā.</i>	To read ; study.	<i>Paṛhnā.</i>
To take away.	<i>Le-jānā.</i>	To write.	<i>Likhnā.</i>
To call.	<i>Bulānā.</i>	To take.	<i>Lenā.</i>
(c)— <i>Kahnā.</i>		To say, tell ; to command ; to compose poetry.	
<i>Bolnā.</i>		To utter sounds ; to speak.	
<i>Utarṇā</i> , intr.		To descend ; alight, dismount ; disembark ; halt on a journey ; put up at ; to cross.	
<i>Utrā</i> , ī, f.		Descent.	
<i>Utārṇā</i> , tr.		To take down etc.	
<i>Utarwānā</i> , caus.		To make to descend, etc.	
<i>Pul</i> , m.		Bridge.	
<i>Gārī</i> , f. (pl. <i>gāriyāṇ</i> ).		Cart ; carriage.	
<i>Ṭhikā</i> , m.		Contract.	
<i>Ṭhikā gārī</i> . (used in Bengal.)		Hackney-carriage.	
<i>Maza</i> , m.		Taste ; enjoyment.	
<i>Be-maza</i> .		Tasteless.	
<i>Phikā</i> , adj.		Insipid, without taste.	
<i>Bukhār</i> , m.		Fever ; vapour, steam ; exhalations from the ground.	
<i>Tap</i> f.		Fever.	
<i>Charhnā</i> , intr.		To climb ; to mount.	
<i>Charhānā</i> , caus.		To make to climb or mount.	
<i>Charhā</i> , ī, f.		Ascent ; invasion.	
<i>Totā</i> , m.		Male parrot.	

<i>Toti</i> , <sup>1</sup> f.	Female parrot.
<i>Argarā</i> , m.	A hackney-carriage stand ; a riding school.
<i>Haqq</i> , m.	Right, due.
<i>Haqqdār</i> , subs. and adj.	Rightful ; rightful owner.
<i>Mustahiqq</i> <sup>2</sup> ( <i>kā</i> ), partic.	Deserving of, entitled to.
<i>Khāndān</i> , m.	Family (in the sense of lineage).
<i>Ta'rīf</i> , f.	Praise ; (also in writing, "specification").
<i>Ittifāq</i> , m.	Agreement, concord, chance.
<i>Nā-ittifāqī</i> , f.	Discord, disagreement.
<i>Ittifāq-an</i> , adv.	By chance.
<i>Muttafiq</i> , Ar. partic.	United, agreed, unanimous.
<i>Nadī</i> , f.	River, stream.
<i>Miḥnat</i> , f.	Labour.
<i>Miḥnatī</i> , adj.	Laborious, hard-working.
<i>Mithā,ī</i> f.	Sweetmeats ; pudding.
<i>Sharābī</i> , m.	Drunkard, wine-bibber.
<i>Ri'āyat</i> , f.	Privilege, consideration, favour.
<i>In'am</i> , m.	Reward of any kind.
<i>Bakhshish</i> , f.	Reward in money.
<i>Qulī</i> , m.	Coolie.
<i>Bīch</i> , subs. and prep.	Middle ; midst.

<sup>1</sup> There is also a small cage-bird called *tūtī*, the common Rose-Finch (*Carpodacus erythrīnus*).

<sup>2</sup> Derived from the Arabic root *ḥaqq* : it takes the genitive.

*Paidal*, subs. and adv.

Infantry : on foot.

*Qābil*, prep. and adj.

Fit, worthy, able.

*Qābiliyat*, f.

Fitness, merit.

## LESSON II.

(a)—The difference between *kahnā* and *bolnā*<sup>1</sup> is that the former is used of articulate speech only, whereas the latter, meaning “to utter sounds,” can be used of animals, as : *Merī totī boltī hai* = “my parrot is screaming or calling out,” but *Merī totī “Miyān Mitṭhū” kahtī hai* = “my parrot says ‘Pretty Polly.’” *Kahnā*, to say, tell, command ; *bolnā*, ‘to speak.’

(b)—*Bolnā* is often vulgarly used for “to tell, to say,” but this is generally incorrect. It is, however, quite correct to say *Bolo mat* = “keep quiet, don’t utter words.”

*Bolnā*, however, may be correctly used before direct narration, as : *Wuh bolā ki “main ā, āngā”* “he said he would come (*lit.* he said ‘I will come’),” but *Sā, is ko bolo ki yahān āwe* (or *ā, e*) “tell the saīs to come here (*lit.* tell the saīs that he should come here)” is vulgar ; *sā, is ko yahān āne (ko) kaho* (not *bolo*).<sup>3</sup>

(c)—The use of *bolnā* in such phrases as the following is colloquial :—*Āj argare men ghorā kuchh nahīn bolā*—“the horse did nothing, was quite quiet, to-day in the riding-school.”

(d)—*Charhnā* in its literal sense requires *par*, as : *Wuh darakht par charhā* ; but in its metaphorical sense (when a substitute for *ānā*) it requires the dative, as : *Mujhe bukhār charhā* (or *āyā*)—“I’ve got fever.”

<sup>1</sup> *Kahnā* requires *ne*—vide Lesson 13. (c), but *bolnā* does not.

<sup>2</sup> *Miyān*, a term of respect as Mr. ; *Mitṭhū* from *mīṭhā* “sweet.”

<sup>3</sup> The use of *bolo* in such a case is incorrect. Vide p. 94 (c) (2).



- (e)—He speaks good Persian. *Wuh achchhī Fārsī boltā hai.*
- He composes good Persian verse. *Wuh achchhī Fārsī kahtā hai.*
- This has no taste at all, it's insipid. *Is meñ kuchh bhī maza nahīn hai, phikā hai.*
- It is tasteless; it is very tasteless. *Be-maza hai; bahut hī be-maza hai.*
- There is very little water in the river, can you ford it? *Nadī meñ thorā pāni hai, us se paidal utar-sakoge?*
- No, we must cross by the bridge. *Nahīn,<sup>1</sup> pul par se utarnā hogā.<sup>2</sup>*
- I<sup>3</sup> have fever since yesterday; it has not left me yet. *Kal se bukhār chāḥā<sup>3</sup> hai, ab tak nahīn utrā.*
- I will make the carts cross by the bridge. *Gāriyon ko pul par se utarwā, āngā.*
- Are that family (i.e., its various branches) friendly with each other? *Us khāndān meñ ittifāq hai?*
- By chance I caught his eye. *Ittifāq-an merī āñkh us se laṛī, or mere uske<sup>4</sup> chār āñkhen hū,īn.*
- All are agreed or are unanimous. *Sab muttāfiq haiñ.*

<sup>1</sup> *Na* for "no" is vulgar.

<sup>2</sup> The pronoun *ham ko* "to us" (or *tum ko*, etc., as the case may be) is understood.

<sup>3</sup> The pronoun *mujh ko* (or whatever the person may be) is understood.

<sup>4</sup> Probably for *mere uske darmiyān*; *āñkh* is feminine. (*Vide* p. 55, l. 1).

The native officers don't pull together.	<i>Sardāron̄ ke bīch nā-ittifāqī hai.</i>
This is my right, just due. No, it is a privilege.	<i>Yih merā haqq hai. Nahīn, ri'āyat kī bāt hai.</i>
All are entitled to loot money.	<i>Lūṭ ke rūpiya ke sab mustahiqq haiñ.</i>
This is an admirable, praiseworthy, creditable, book.	<i>Yih kitāb ta'rif ke lā,iq hai.</i>
This coolie is hard-working ; he is entitled to a reward.	<i>Yih qulī miḥnatī hai, in'ām ke lā,iq hai or in'ām kā mustahiqq hai.</i>
He is worthy of pity.	<i>Wuh raḥm ke qābil hai.</i>
He got angry.	<i>Us ko ghuṣṣa chāḥā (or āyā).</i>
I just 'sat on his head' <sup>1</sup> till he consented to do this.	<i>Main uskī gardan par chāḥā jab jākar<sup>2</sup> yih kām karne ko rāzī hū,ā.</i>

## LESSON 12.

(a)—When the object of a transitive verb is definite or specific, as a general rule, the postposition *ko* is added ; for example, the phrase *chhurī lā,o* signifies “ bring (a) knife ; ” but for ‘bring *that* knife,’ the postposition *ko* is usually added ; thus, *us chhurī ko lā,o*.

## EXAMPLES.

Put (the) water on the table.	<i>Pānī mez par rakho.</i>
Take away the sugar.	<i>Shakar (not ko) lejā,o.</i>

<sup>1</sup> *Kisī ke sir par baiṭhna* is also the idiom.

<sup>2</sup> *Jab* is often, as here idiomatically used for *tab*. *Jab jākar* gives the idea of unwillingness, vide also Lesson 57 (e) : “ then and then only.”

Clean (make clean) this plate.	<i>Is bāsan ko ṣāf karo.</i>
Cool the water.	<i>Pānī ko ṭhandā karo.</i>
(b)— <i>Isti'māl</i> , m.	Use.
<i>Isti'māl karnā.</i>	To use.
<i>Baratnā</i> , H. tr.	To use.
<i>Kām meñ lānā.</i>	To use.
<i>Kām denā.</i>	To be useful.
<i>Wājib.</i>	Proper, fitting.
<i>Wājibī</i> , adj.	Fair, moderate.
<i>Naukar</i> , m.	Any servant.
<i>Naukarī</i> , f.	Service.
<i>Qimat</i> , f.	Price.
<i>Qimatī</i> , adj.	Costly.
<i>Lagām</i> , pl. <i>lagāmeñ</i> , f.	Bridle.
<i>Be-lagām</i> , adj.	Unruly, without bridle.
<i>Ghanṭā</i> , pl. <i>ghanṭe</i> , m.	Hour (= <i>gharī</i> ) ; bell, gong.
<i>Sirhī</i> , f.	Ladder ; <i>also</i> stairs, steps. (For stairs the pl. <i>sīḥiyāñ</i> is generally used.)
<i>Jahāz</i> , pl. <i>jahāz</i> , m.	Ship.
<i>Paṭṭan</i> , pl. <i>paṭṭaneñ</i> , f.	Regiment of foot.
<i>Paṛāo</i> , m.	Camping-ground, stage.
<i>Balki</i> , conj.	Rather, moreover, but, <sup>1</sup> nay.
<i>Ṭhandā honā</i> , intr.	To become cold ; <i>also</i> to die.

<sup>1</sup> When "but" means "instead of" it must be rendered in Hindustani (not in Persian) by *balki*.

<i>Bāt kāṭnā</i> , tr.	To contradict ; <i>also</i> to interrupt.
<i>Satānā</i> , tr.	To tease ; harass ; persecute.
<i>Phurtī</i> , f.	Smartness.
<i>Phurtilā</i> , adj.	Smart ; active.
<i>Bhalā-mānus</i> , Hindi, m.	Gentleman ( <i>lit.</i> good man).
<i>Kaṛwā</i> , adj.	Bitter.
<i>Muñh kaṛwā karnā</i> .	To look surly, give sour looks.

(c)—*Ko,ī naukār lā,o* means “bring me a servant,” but *naukar ko sāth lā,o* means “bring *the* servant with you,” implying that there is only one, or referring to one previously mentioned.

If however the object be lifeless the *ko* is often omitted, as : *gāri khari karo* “stop the cab.”

(d)—The *ko* of the direct object is added to (1) definite nouns ; (2) proper names ; (3) to the interrogative pronoun *kaun* ; (4) to personal pronouns ; (5) to persons : *Us ne kaun kuttā bhej-diya ?*, but *kis naukār ko bhej-diya ?* ; *maiñ ne sab bhej-diya* “I sent all (the things) ; *maiñ ne sab bhej-diye* “I sent all (the dogs),” but *maiñ ne sab ko* or *sabhoñ ko bhej-diya* “I sent all (the persons).”

*Remark*.—The *ko* is, however, occasionally omitted even after persons. In, *us ne sirf tin ādmī qatl kiye* “he killed only three of the men,” the omission of the *ko* gives the idea of men of no importance.

(e)—The *ko* is added to even indefinite nouns if its omission could cause any ambiguity, as : *Main samjhā ki ek jānwar ko dekhkar bhāgtā hai* “I guessed he was running away from some wild beast ;” omit the *ko* and *jānwar* might be mistaken for the subject.

In such sentences as, *Sirkā dūdh ko phārtā hai* "vinegar curdles milk;" *Agar ko, ī sharāb ko sharbat se badle* "were any one to exchange wine for sherbat," the *ko* cannot be omitted.

(f)—(1) The *ko* cannot, or should not, be used in the same clause as the sign of the indirect object (dative) and of the direct object (accusative). After verbs of giving and (often of) sending, *ko* is generally used for the dative; and the direct object therefore often cannot take *ko*. *Jān ko bhej do* "send John"; *Maiñ ne ek muḥarrir us ke pas bhej diyā* "I sent him a clerk as a servant," but with *ko*, "I sent him one of my clerks (with a message)."

(2) Personal and demonstrative pronouns, however, have two forms of the dative or accusative, and advantage may be taken of this fact when both a dative and an accusative occur in the same clause; but *ko* will indicate the accusative, as: *Usko ek ṣāḥib ne mujhe* (not *mujh ko*) *diyā* "A *sahib* gave it to me," but *mujhe ghar [ko] le-gayā* "he took me home"; use (dat.) *us ko soñp-diyā* "he made him over, entrusted him, to him." Instead of *in kitāboñ ko tum ko paṛhnā chāhiye* "You should read these books," write either, *In kitāboñ ko tumheñ paṛhnā chāhiye*, or else *Yih kitābeñ tumko paṛhnī chāhiyeñ*.

Remark.—It will be noticed in these sentences the accusative precedes the dative.

(3) If however a noun and a pronoun occur as direct and indirect object, the *ko* may indicate either the dative or the accusative but the accusative will come first.

(g)—After the demonstrative pronouns *yih* and *wuh*, with or without a noun, the *ko* can be inserted or omitted, except after verbs of giving and sometimes of sending, as: *Us ne wuh kitāb usko de-dī* "he gave him that book;" *wuh do* "give me that," but either *us kitāb ko us ke pas bhej-diyā*, or *wuh kitāb us ke pas* (or *usko*) *bhej-dī*; *yih* (not *isko*) *sunkar*, "having heard this," but either *yih bāt* or *is bāt ko sunkar*.



(h)—It was stated in (d) that *ko* is used after persons. It may however be omitted after insignificant persons, as ; *Tamām sipāhī wahāñ bhej-diye*, or *tamām sipāhiyon ko wahāñ bhej-diya* "he sent all the soldiers there."

(i)—Examples of the *ko* of the indirect object or dative : *Ādhī rāt ko* "at midnight" ; *sanīchar ko* "on Saturday" ; *Lāhor (ko) gayā*, "he has gone to Lahore" ; *das rūpiya ko* "for ten rupees ;" *kitāb us ko bhej-di* "he sent him the book, he sent the book to him." It is also used with the infinitive as : *Wuh jāne ko taiyār hai* "he is ready to go."

*Remark.*—The *ko* of the dative of 'motion to' is generally omitted except in the Punjab. It is occasionally inserted to avoid awkwardness, as : *Leḍī Bāgh jā,o* "drive to the Eden Gardens," but *Leḍī Bāgh ko tez hāñk-ke chalo*, "drive us quickly to the Eden Gardens." If *ko* is omitted in the last example, the sentence becomes clumsy, *vide* also 57 f. The *ko* in adverbs of time may be omitted.

(j)—*Mārnā*<sup>1</sup> when it means "to beat," *always* requires *ko*, as : *Wuh ghoṛā (Us ghoṛe ko) māro* "kill that horse," but *us ghoṛe ko māro* "beat that horse."

(k)—You now speak good *Ab bahut achchhī Hindūstānī Hindustani ? bolte ho ?*

No—only moderate, so so. *Nahīñ, wājibī.*

Tell me its right, fair, price. *Iskī wājibī qimat bolo.*

This is in use. *Yih to isti'māl meñ hai.*

I came down the hill in one hour. *Main pahār se ek ghante meñ utrā.*

Dismount (from horse). *Ghoṛe se utro.*

He came down the ladder (or stairs). *Wuh siṅhī se utar-āyā.*

<sup>1</sup> *Mārnā*, tr., to beat or to kill.

We, however, disembarked in Calcutta.	<i>Ham log to Kalkatta mein jahāz se utre.</i>
I shall put up at the hotel.	<i>Main to hotel mein utrūngā.</i>
Help me to mount.	<i>Mujhe ghore par chāṛhā-do, or chāṛhā,o.</i>
It is hilly country, many ups and downs.	<i>Chāṛhā,ī utrā,ī bahut hai.</i>
[Order]: The regiment will not halt at the next stage but at the one after.	<i>Palṭan agle parā,o par na utregī balki <sup>1</sup> dūsre par.</i>

## LESSON 13.

(a)—When there is occasion to use a transitive verb in any tense formed from the past participle, the nominative of the sentence assumes the case of the agent with the particle *ne*. The verb then agrees in gender and number with the object, thus, 'The man wrote a letter,' must be *ādmī ne ek chitṭhī likhī*, literally, 'by the man a letter (was) written.'—So far the construction agrees exactly with the Latin passive voice; we must remark, however, that if it is necessary to render the object of the sentence very definite, and consequently to add to it the particle *ko*, the verb must be used always in the form of the third person singular masculine; as, 'The man killed the tiger,'—*mard ne sher ko mār-dālā*; so, 'The boy has struck the girl' will be *laṛke ne laṛkī ko mārā hai*.<sup>2</sup>

(b)—*Balā*, f.

*Balā se.*

*Ghazab*, m.

Calamity.

Hang it, I don't care

Wrath; also *ghazab kā* (idiomatically,) terrible, the devil of a, etc.

<sup>1</sup> Not *lekin* here—*vide* Note 1. p. 46.

<sup>2</sup> With this exception the trans. verb is conjugated like the intrans.

<i>Roza</i> , m.	Any Muslim fast.
<i>Fāqa</i> , m.	Going hungry, starving.
<i>Pesh</i> , prep. and adv.	Before.
<i>Ānā</i> , intr.	To come, etc.
<i>Kisī se</i> (or <i>-ke sāth</i> ) <i>pesh ānā</i> .	To treat a person.
<i>Mihrbānī</i> , pl. <i>mihrbāniyān</i> , f.	Kindness.
<i>Jūtī</i> , pl. <i>jūtiyān</i> , f.	Shoe ; also boot.
<i>Buṭ</i> or <i>būṭ</i> , pl. <i>buṭ</i> , m.	Any <i>English</i> shoe or boot.
<i>Muṣibat</i> , pl. <i>muṣibateñ</i> , f.	Misfortune.
<i>Qismat</i> (no pl.), f.	Portion ; lot ; fate.
<i>Bad-qismatī</i> , f.	Ill-fortune.
<i>Naṣīb</i> (always pl.), m.	Fate ; lot, chance.
<i>Ma'ne</i> or <i>ma'nī</i> or <i>ma'nā</i> , m., pl.	Meaning, purport.
<i>Us ke sāth</i> .	With him, in company with him.
<i>Sāthī</i> , pl. <i>sāthī</i> , m.	Comrade, companion.
<i>Thik</i> , adj.	Proper, right.
<i>Haraj</i> (no pl.), m.	Inconvenience, interruption.
<i>Shor</i> (no pl.), m.	Noise.
<i>Shor o ghul</i> , or <i>ghulshor</i> (no pl.), m.	Much noise.
<i>Natija</i> , pl. <i>natije</i> , m.	Result, consequence.
<i>Kām</i> [ <i>meñ</i> ] <i>ānā</i> .	To be useful ; <i>also</i> to be killed (in any <i>noble</i> strife).
<i>Kahānī</i> , pl. <i>kahāniyān</i> , f.	Story, tale ( <i>sp.</i> fiction).
<i>Bolī</i> , pl. <i>bolīyān</i> , f.	Language, dialect ; mode of speaking ; street cry ; bid at an auction ; cries of bird or beast.

<i>Dūsra</i> , adj.	Second ; another ; next.
<i>Bharā</i> , p. p.	Filled, brimful.
<i>Bhar</i> , adj.	<i>vide</i> (g) (below).
<i>Piyālā-bhar</i> , adj.	A cupful.
<i>‘Umr-bhar</i> , adv.	For the whole of one’s life, life-long.

(c)—1. *Kahnā* requires *ne* ; *bolnā* does not.

2. If the second part of a compound (transitive) verb is intransitive, *ne* is inadmissible, thus *us ne khāyā* “he ate,” but *wuh khā-gayā* “he ate up.”

Some few transitive verbs do not take *ne* ; with a few it is optional ; with a few others the use and omission of *ne* is a matter of new and old fashion.

Formerly *ne* was not used with lifeless subjects ; “Your coming has pleased me” *āp ke āne se main bahut khush hū,ā* ; but now-a-days *āp ke āne ne mujhe khush kiya* is used though rather stilted ; in easy colloquial *ne* is not often used with lifeless things.

(d)—*Ānā* has various idiomatic uses besides “to come” ; these are illustrated in lesson 14 (a).

(e)—*Log*, pl., (gen. *logon kā*), “people” is sometimes used to form a plural. Since *him* is often used for the singular “I,” *log* is sometimes added to it to indicate the plural “we.” Such plurals as *kutte log* “dogs” are very vulgar.

(f)—Reciprocity is expressed thus : *Wuh ek dūsre ko chāhte haiñ* “they love one another, each other.”

(g)—The adjective *bhar* is added to adjectives of weight, quantity and measure : *Maqdūr-bhar* (not so good *bhar-maqaḍūr*) “to one’s utmost power or ability, as far as one can” ; *pet-bhar* or *bhar-pet*, adj. and adv., “one’s bellyful, also completely” ;

*kurti-bhar kaprā* "enough cloth to make a jacket"; *bāñs-bhar* "the length of a bamboo"; *bhar-pūr*<sup>1</sup> "brimful"; *kaurī bhar* "the weight of a *kaurī*, i.e., a small quantity"; *bhar-pānā* "to be paid in full"; *bhar-pā,ī* subs., f., "a receipt."

The vocative singular can be used with a singular or plural verb, as : *Ai lar̥ke sun* or *suno* "listen, boy"; but *lar̥kā sun* (not *suno*) "listen my dear boy" (affectionate).

## LESSON 14.

(a)—I don't know English. *Mujhe Angrezī nahīn ātī hai.*  
Your son's name cropped up *Tumhāre betē kā zikr āyā thā,*  
in the course of conversation *or bīch meñ āyā thā.*  
(lit. mention of your son had  
come between us).

These boots fit me well, but *Yih jūtiyān pā,ōñ meñ thīk*  
they have no lasting qualities ; *ātī haiñ lekin in meñ kuchh*  
shoddy. *jān (or dam) nahīn hai.*<sup>2</sup>

It was due to my ill-luck that *Merī bad-qismatī se yih muṣi-*  
this misfortune befell me. *bat paṛī, or pesh ā,ī.*

The Sahib treated us well. *Ṣāhib ham logoñke sāth baṛī*  
*mihrbānī se pesh ā,e.*<sup>3</sup>

What is the meaning of this ? *Is ke kyā ma'ne haiñ ?*

This will interfere with my *Is se mere kām meñ haraj*  
work. *hogā ?*

What harm will there be if I *Is kām meñ kvā haraj hai ?*  
(or you or he) do this ?

I hope Your Honour is not in *Is shor o ghul se āp kā haraj*  
convenienced, by this row ? *to nahīn hai ?*

<sup>1</sup> *Pūr* for *pūrā*, adj., "full, complete, entire, etc."

<sup>2</sup> *Is meñ jān nahīn hai*, also means "perished" or "worn out."

<sup>3</sup> Plural for respect.



- This will have a bad result, the consequences will be bad. *Is kā natija burā hogā.*
- This thing will be useful (to me, etc.). *Yih chīz kām ā, egī.*
- Ten men were killed in the battle. *Das sipāhī laṛā, ī meñ kām ā, e.*
- They are thirsting for his blood. *Wuh us ke khūn ke<sup>1</sup> pyāse haiñ.*
- I am not hungering for wealth (property). *Main māl kā<sup>1</sup> bhūkhā nahiñ.*
- This girl is much loved by her parents, is very dear to her parents. *Yih laṛkī apne māñ bāp kī<sup>1</sup> baṛī pyāri hai.*
- (b)—Idioms :—
- Violent anger. *Balā kā ghuṣṣa.*
- Terrible injustice. *Ghaṛab kī (or balā kī)<sup>2</sup> nā-inṣāfi.*
- A dreadful famine. *Balā kī (or ghaṛab kī) qaḥṭ-sālī.*
- A terrible dacoity has occurred. *Ghaṛab kā dākā hū, ā.*
- Paltry fellow ! (*lit.* man worth two pice<sup>3</sup> or a half-penny). *Take<sup>3</sup> kā ādmī.*
- You paltry slave-girl (*lit.* that cost 1½ rupees). *Deṛh rūpiya kī kanīz !*
- To encounter, come face to face with, any one suddenly (*lit.* two eyes become four). *Kisī se do chār honā.*

<sup>1</sup> Note these genitives.

<sup>2</sup> In this sense *ghaṛab*, *balā* and *qiyāmat* have all the same force.

<sup>3</sup> In Calcutta however *ṛakā* is a rupee.

We met unexpectedly.	<i>Merī uskī chār ānkheñ hū,īñ.</i>
I am ready to start ( <i>lit.</i> my foot is in the stirrup ).	<i>Merā, rikāb meñ, pā,oñ hai.</i>
To scold at nothing ( said of a scolding person ).	<i>Hawā se laṛnā.</i>
To bargain, haggle.	<i>Mol jol karnā.<sup>1</sup></i>
I am keeping the fast (voluntary).	<i>Maiñ roze se hūñ.</i>
He is starving (fasting involuntarily).	<i>Wuh fāqe se hai.</i>
He is mad about sport.	<i>Wuh shikār ke pīchhe diwāna hai.</i>
Just do this.	<i>Zarā yih kām karo.</i>
Follow your nose ; <i>also</i> = as the crow flies.	<i>Nāk kī sīdh meñ ( jā,o).</i>
To be cautious ( <i>lit.</i> to look right and left ).	<i>Dā,eñ bā,eñ dekhñā.</i>
Come at the usual time.	<i>Ma'mulī waqt par ānā.<sup>2</sup></i>
It's an ordinary sort of horse.	<i>Ma'mulī ghoṛā hai.</i>
Indifferent topics of conversation, small talk, etc., ( <i>lit.</i> words of hither and thither ).	<i>Idhar udhar kī bāteñ.</i>
Far and wide, I have to-day no match.	<i>Āj, dūr tak, merā jawāb nahīñ.</i>
A man named Muhammad said—.	<i>Ek shakhṣ Muḥammad nām ne<sup>3</sup> kahā ki—.</i>

<sup>1</sup> *Molnā* (used in Calcutta) and *mol-lenā*, tr., "to buy"; *mol*, m., "purchase": *jol* has no meaning. In Delhi *mol tol karnā*.

<sup>2</sup> Infinitive used as Future Imperative.

<sup>3</sup> *Nām* is in apposition to *Muḥammad*. Also *nāmī* "n med", "famous."

To keep an appointment ( <i>lit.</i> to come according to promise).	<i>Iqrār par ānā.</i>
Ah, I admire your cleverness.	<i>Bas ; tumhārī hoshyāri ke qurbān jā,ūn (or jā,iye).</i>
Pathans are the very devil.	<i>Paṭhān log ghazab hote haiñ.</i>
My heart was broken by grief.	<i>Gham se merā kalejā<sup>1</sup> phat- gayā.</i>

## LESSON 15.

(a)—*Saknā* means ‘to be able to (can),’ and *chuknā*, ‘to have done or finished.’ When these have occasion to govern another verb, the latter is used, not in the infinitive (as with us), but in the ROOT, which is always placed first ; and the two together thus form a sort of compound verb.

## EXAMPLES.

He can (or is able to) speak our language.	<i>Wuh hamārī zabān bol-saktā hai.</i>
Are you able to read my writ- ing ?	<i>Tum merā likhā paṛh-sakte ho ?</i>
No one will be able to read this but yourself.	<i>Siwā,e tumhāre, ko,ī isko na paṛh-sakegā.</i>
He can speak a little English.	<i>Wuh kuchh kuchh (or, thoṛī tahut) Angrezī bol-saktā hai.</i>
They have done eating.	<i>Wuh khā-chuke haiñ.</i>
Have you done writing ?	<i>Tum likh-chuke ?</i>

<sup>1</sup> Indians usually say “liver” where we say “heart.”

They had done reading when	<i>Jab main wahān pahuñchā,</i>
I arrived there.	( <i>tab</i> or <i>to</i> ) <i>wuh paṛh-chuke the.</i>
( <i>b</i> )— <i>Samajhnā</i> , <sup>1</sup>	To understand, consider,
(does not take <i>ne</i> ).	think.
<i>Samajh</i> , f. <sup>2</sup>	Understanding.
<i>Samajh-dār</i> .	Intelligent.
<i>Sa mjhānā</i> , caus.	To cause to understand, to explain ; to comfort, console ; reason with ; persuade.
<i>Nikalnā</i> , intr.	To come out ; to turn out.
<i>Nikālnā</i> , tr.	To turn out, expel ; <i>also</i> to break in a horse (educate it).
<i>Ghalaṭ</i> , adj.	Wrong.
<i>Ghalaṭī</i> , pl. <i>ghalaṭiyān</i> , f.	Mistake, error.
<i>Hogā</i> .	Will be, must be ( <i>vide</i> Lesson 8) ( <i>d</i> ).
<i>Hū, ā hogā</i> .	Will have been, must have been.
<i>Balā</i> , pl. <i>balā, eñ</i> , f.	Calamity.
<i>Balā se</i> (exclamation).	Never mind, hang it !
<i>Hāth</i> , pl. <i>hāth</i> , m.	Hand.
<i>Andar</i> , P., prep. & } <i>Bhitar</i> , H., adv. }	In, inside.
<i>Bāghī</i> , m.	Rebel, mutineer.

1 But *samajh-lenā* requires *ne*.

2 Verbal roots which are also nouns are usually feminine, as *mar* "beating." So too, Persian verbal roots, as *āmad* "coming."

<i>Yāghistān.</i>	Country across the border.
<i>Ronā</i> , intr.	To weep, shed tears.
<i>Saikṛā</i> , m.	A century, or a hundred.
<i>Saikṛon ādmī.</i>	Hundreds of persons.
<i>Kharch</i> m.	Expendiure, cost.
<i>Kharch karnā.</i>	To spend, expend.
<i>‘Imārat</i> , pl. <i>‘imārateñ</i> , f.	Any masonry building.
<i>Pahuñchnā</i> , intr.	To arrive.
<i>Pahuñchānā</i> , tr.	To cause to arrive.
<i>Kī</i> , conj.	That.
<i>Gāli</i> , pl. <i>gāliyāñ</i> , f.	Abuse, specially filthy abuse, calling one filthy names.
<i>Gālī denā.</i>	To abuse.
<i>Koshish</i> , pl. <i>koshisheñ</i> , f.	Endeavour, attempt, striving.
<i>Burā bhalā kahnā.</i>	To abuse (English fashion); rate.
<i>Māl</i> , m.	Property, goods; in the Punjab often ‘cattle.’
<i>Daulat</i> (no pl.), f.	Riches, wealth.
<i>Māl-dār</i> , adj.	Possessed of property.
<i>Daulat-mand</i> , adj.	Possessed of riches.
<i>Muflis.</i>	Poor; also bachelor, ( <i>vulg.</i> ).
<i>Paidā</i> , adj.	Born; apparent, evident.
<i>Paidā honā.</i>	To be born; to be produced; to be procured.

*Hāñ* (corrup. of *yahāñ*, = here). = Fr. *chez*.

*Mere hāñ; tere hāñ* = Fr. *chez moi*. At my place, etc.



<i>Shifā</i> no pl.), f.	Cure (by <i>God</i> , not doctor).
<i>Shifā-khāna</i> , m.	Hospital.
<i>Bahuterā</i> , adj.	Much.
<i>Magar</i> , conj.	But (and in writing “perhaps,” etc.).
<i>Chukānā</i> , tr.	To settle (a dispute, an account) ; to pay a debt.
<i>‘Ilāj</i> , m.	Treatment, cure by <i>doctor</i> , medicine.

## LESSON 16.

(a)—*Chuknā* “to be finished” sometimes expresses “already,” as : *Wuh jā-chukā hai* “he has already gone.”

(b)—It is usually better to insert *nahīn* “not” between *saknā* and the verb-root, thus *main likh nahīn saktā hūn* is better than *main nahīn likh saktā hūn*, but both are right.

(c)—*C huknā* with any verb is, in the Preterite Tense only, used ironically for the Future, as : “*Ji hūn main jā-chukā*” = I won’t go, *i.e.*, Oh yes I’ve gone (ironical) ; catch me going.

*Chuknā* may be used in the Imperative, as : *Yih kām jald kar-chuko*. Should however, the Imperative indicate time anterior to a second action, *chuknā* cannot be used, as : *Pahle yih kām kar-lo* (not *kar-chuko*) *tab dūsrā kām karnā*, “first do this and then that.”

(d)—*Ṣāhib* and *Miyān* as terms of respect require a plural verb. *Ṣāhib* with a singular verb, often indicates a loafer, or a half-caste in European clothes, and *Miyān*<sup>1</sup> with a singular verb is in the mouth of a Hindu a contemptuous expression for a Muslim.

<sup>1</sup> In some parts of India *Miyān-jī* is a title for a school-master. The meaning of *miyān* varies in different districts.

(e)—I am unable to talk Hindustani.	<i>Main Hindūstānī bol nahīn saktā hūn.</i>
I do not know how to talk Hindustani.	<i>Mujhe Hindūstānī bolī nahīn āti hai.</i>
I cannot do this (either = I won't or I can't).	<i>Ham se yih kām nahīn ho-saktā hai.</i>
Do you understand ; have you understood what I have said ?	<i>Tum samjhe (or not so correct tum ne samjhā) ?</i>
Do you understand as I go along.	<i>Tum samajhte ho ?</i>
Well, hang it, let him come in.	<i>Balā se, usko andar āne do; bas.</i>
How much service have you ?	<i>Tumhārī kitne dīn kī naukārī hai ?</i>
The service in this hotel (or refreshment-room) is not good.	<i>Is hoṭel kā īntīzām achchhā nahīn.</i>
The sepoy did good service for Government.	<i>Sipāhī ne Sarkār kī <u>khidmat</u> achchhī kī.</i>
What induced you to let these rebels stay with you ?	<i>Tum ne, kyā samajhkar, in bāghīyon ko apne pās rahne diyā ?</i>
He didn't understand me.	<i>Wuh hamārī bāt (not hamko) nahīn samjhā.</i>
He did this at my persuasion.	<i>Us ne mere samjhāne se yih kām kiyā.<sup>1</sup></i>
Comfort that boy, he's crying.	<i>Larke ko samjhā, o, rotā hai.</i>

<sup>1</sup> *Kiyā* "did" ; *kyā* "what ?"

I reasoned with him well, explained matters, but he didn't heed me in the least.

*Main ne usko bahut samjhāyā lekin usne ek na-mānī, or na-sunī,<sup>1</sup> (or wuh kab suntā thā ? )*

Thousands of rupees must have been spent on this building.

*Is 'imārat meñ hazāron rūpai kharch hū,<sup>e</sup> hoñge.*

He must have reached there by now.

*Ab tak wahāñ pahuñch-gayā hogā.*

He is sorry that this turned out to be wrong.

*Usko afsos hai ki yih bāt ghalaṭ niklī.*

He loaded me with filthy abuse, called me filthy names.

*Usne mujhe burī (or saṛī)<sup>2</sup> gāliyāñ diñ.*

He called me names (not filthy).

*Us ne mujhe burā bhalā k.ihl.*

Dinner is over.

*Khānā ho-chukā.*

What can, or will have been done by his exertions ?— what is likely to have been done by his endeavours ?

*Uskī koshish se kyā hū,ā hogā ?*

What ! from merely drinking wine has such a man of property become penniless ?

*Kyā, sharāb (hī. ke pīne se aisā māl-dār ādmī muflis ho-gayā ?*

A horse like this can never have been bred in your place.

*Tumhāre hāñ aisā ghorā kabhī paidā na hū,ā hogā.*

I tried all sorts of remedies but I didn't get well.

*Main ne bahutere 'ilāj kiye magar shifā na pā,ī.*

'Īd is over.

*'Īd ho-chukī.*

<sup>1</sup> Idiom : feminine, *bāt* understood.

<sup>2</sup> From *saṛnā* to be rotten ; *saṛ-jānā* to go rotten.

W hen<sup>1</sup> I have finished this *Jab<sup>1</sup> yih kām kar-chukūngā*  
 (Fut.)  
 business I will let you know. *to tumheñ khabar dūngā.*

## LESSON 17.

<i>Lagnā</i> , intr.	To be attached, joined, etc. ; to begin.
<i>Lagānā</i> , tr.	To affix, etc. etc.
<i>Ghazab</i> , m.	Wrath.
<i>Shā'ir</i> , m.	Poet.
<i>Shi'r</i> , m.	Poetry : <i>also</i> a couplet.
<i>Āg</i> , f.	Fire.
<i>Bhūkh</i> , f.	Hunger.
<i>Ṭopī</i> , pl. <i>ṭopiyāñ</i> , f.	C ap or hat (for head, for gun etc.)
<i>Jawān</i> , adj. & subs.	Youthful ; a youth.
<i>Piṭh</i> , pl. <i>pīṭheñ</i> f.	Back.
' <i>Aql</i> (no pl.), f.	Understanding, wisdom.
' <i>Aql-mand</i> , adj.	Wise.
<i>Peṭ</i> , pl. <i>peṭ</i> , m.	Stomach, belly.
<i>Āsān</i> , adj.	Easy.
<i>Āsānī</i> , subs.	Easiness.
<i>Nishān</i> , m.	A mark, sign ; banner.
<i>Nishāna</i> , m.	Target, butt.

<sup>1</sup> *Jab* with Present Tense is temporal = "whenever" ; with Aorist or Future it means "when (conditional, " and sometime " whenever."

<i>Nishānī</i> , f.	Token, memorial.
<i>Talwār</i> , pl. <i>talwāreñ</i> , f.	A curved sword.
<i>Titar</i> , m.	Cock grey-partridge.
<i>Titari</i> , f.	Hen „ „ .
<i>Sher</i> , m.	Tiger.
<i>Shernī</i> , pl. <i>sherniyāñ</i> , f.	Tigress.
<i>Kunji</i> , H., pl. <i>kunjiyāñ</i> , f.	} Key.
<i>Chābī</i> H., pl. <i>chābiyāñ</i> , f.	
<i>Tālā</i> , H., pl. <i>tāle</i> .	} Lock or padlock.
<i>Qusl</i> , A., m.	
<i>Chhiṭkanī</i> , pl. <i>chhiṭkaniyāñ</i> , f.	Bolt.
<i>Kasnā</i> , tr.	To pull, draw tight; to tighten.
<i>Tang</i> , adj. & subs.	Tight, narrow, contracted ; worried ; in straits ; a girth.
<i>Pichhe</i> , prep.	Behind.
<i>Saraknā</i> , intr.	To shift from its place.
<i>‘Aish o ‘ishrat</i> , f.	Luxurious living ; debauchery.
<i>‘Phūl</i> , m.	Flower.
<i>Phal</i> , m.	Fruit ; result.
<i>Mausim</i> , m.	Season.
<i>Hīla</i> , m. <i>hīle</i> , pl.	Trick, wile ; false excuse.
<i>Dīwāna</i> , adj.	Mad.
<i>Dīwāna</i> , subs., pl. <i>dīwāne</i> .	Madman, madmen.



<i>Bannā</i> , <sup>1</sup> intr.	To be made, prepared, fabricated ; to be feigned, made like. <sup>1</sup>
<i>Banānā</i> , tr.	To make.
<i>Sawār</i> , adj. & subs.	Mounted on a horse, <i>or</i> in any conveyance : a horseman, trooper of Native Cavalry.
<i>Chitṭhī</i> , pl. <i>chitṭhiyān</i> .	Letter, <i>pecially</i> official.
<i>Bahrā</i> , pl. <i>bahre</i> , adj.	Deaf.
<i>Jawāb</i> , pl. <i>jawāb</i> , m.	Answer.
<i>Jawāb denā</i> .	To answer ; <i>also</i> to dismiss ; and sometimes 'to refuse.'
<i>Ārām</i> (no pl.), m.	Rest, quiet, ease.
<i>Bhāgnā</i> intr.	To flee away, abscond ( <i>not</i> to run).
<i>Mālī</i> m.	Gardener (Hindu).
<i>Mālīn</i> , pl. <i>mālineñ</i> , f.	Gardener's wife.
<i>Gul</i> , pl. <i>gul</i> , m.	Flower ; an ornamental flower ; a spot on a pigeon, horse, etc. ; <i>also</i> the burnt part of a wick.
<i>Gul karnā</i> .	To extinguish a lamp, candle.
<i>Gulāb</i> , pl. <i>gulāb</i> , m.	A rose ; <i>also</i> rose-water.
<i>Dasta</i> , pl. <i>daste</i> , m.	Handle ; a pestle ; a packet ; a quire of paper
<i>Gul-dasta</i> .	Nosegay.

<sup>1</sup> For some idiomatic significations of *bannā* vide Lessons 38 and 55.

<i>Toṛṇā</i> , <sup>1</sup> tr.	To break ( <i>lit. &amp; met.</i> )
<i>Ṭūṭṇā</i> , <sup>1</sup> intr.	To be broken.
<i>Qasam</i> , pl. <i>qasameñ</i> , f.	An oath.
<i>Qasam khānā</i> .	To swear ( <i>lit. eat an oath</i> ).
<i>Garhā</i> or <i>gaḍḍhā</i> , m., pl. <i>garhe</i> .	A pit.
<i>Mittī</i> , f.	Earth, mould ; vulg. corpse, 'remains.'
<i>Bharnā</i> , tr. & intr. <sup>2</sup>	To fill.
<i>Band karnā</i> tr.	To close, stop, shut up.
<i>Dūbnā</i> , intr.	To sink ; to set (of the sun, moon or stars) ; to be deluged ; to drown, or $\frac{1}{2}$ nearly drown ; be immersed in.
<i>Dubonā</i> or <i>ḍubānā</i> , tr.	To plunge into water, duck ; cause to drown.
<i>Pāṇi ke ūpar bahnā</i> , intr., and <i>bahānā</i> , tr.	To float ; to make to flow or float, or to wash away.
<i>Āñsū bahānā</i> , tr.	To shed tears.
<i>Haīṛa</i> , m.	Cholera.
<i>Khaṛā</i> , adj.	Standing, erect ; halted.
<i>Khaṛā karnā</i> , tr.	To erect ; to stop from motion.
<i>Kurtī</i> , pl. <i>kurtiyāñ</i> , f.	A short coat.
<i>Jhāṛan</i> , pl. <i>jhāṛaneñ</i> , f.	A duster.
<i>Jhāṛnā</i> , tr. ( <i>jhāṛnā</i> intr.).	To sweep, to dust ; to shake dust or water off clothes ; to brush away with the hand ; to beat a jungle for game ; to shake fruit off a tree.

<sup>1</sup> Note the first *t* of *toṛṇā* and *ṭūṭṇā* ; soft and hard.

<sup>2</sup> But *bhar-denā* and *bhar-jānā* tr. and intr. only.

*Par jhāpnā*, tr.

To moult, shed feathers.

*Jān-būjhkar*.<sup>1</sup>*Qaṣḍ-an*

}

On purpose.

## LESSON 18.

(a)—The verbs *lagnā*, signifying ‘to begin,’ *denā*, ‘takes *ne*’ ‘to grant permission’ or ‘allow,’ and *pānā* ‘to get permission’ or ‘be allowed (no *ne*²)’ govern the Infinitive of another verb in the inflected state, that is, *-ne* instead of *-nā*.

(b)—We may notice here the use of the Conjunctive Participle ; as, *jā-kar*, *jā-ke*, &c., ‘having gone.’ It serves to throw two or more short sentences into one ; thus, ‘Go to my room, and bring me quickly my sword,’—*mere kamre meñ jā-kar taiwār jald lā,o*. (Vide also 26. d).

(c)—(1) The intransitive verb *lagnā* has many common idiomatic meanings besides “to begin, etc.” Most of these are illustrated below.

(2)—After an infinitive, *lagnā* may take the place of the Subjunctive, as : *Main wahīñ kyūñ jāne lagā* “why should I go there ?” ; *main wahīñ kyūñ jāne lagā thā* “why should I have gone there ?”

(a)—*Beginners* should avoid the construction known in English as the “error of the misrelated participle,<sup>3</sup>” that is, they should see that the participle and the finite verb refer to the same *grammatical* subject : *Mujh ko ghar jāke bukhār āyā* “I got fever after reaching my house” is quite correct Urdu, for though *bukhār* is the *grammatical* subject of the finite verb while *mujh ko* is the dative case, still the *logical* subject

<sup>1</sup> From *jānnā* to know and *būjhnā* to solve (a riddle).

<sup>2</sup> *Pānā*=‘to find’ takes *ne*.

<sup>3</sup> “The Shah spoke for three hours, when, becoming fatigued, the ministers left the *darbār*.” It was the Shah who became fatigued.

is "I." The beginner, however, if he copies such constructions will make serious errors.

The participles *barh-kar* "more," and *kh̄z̄s-kar* "especially" are adverbs.<sup>1</sup>

(e)—The substantive verb in a tense is often omitted in a negative sentence, as: *Main us ke* (or *us se*) *milne ko kabhī nahīn jātā* "I never go to see him."

(f)—The inflected infinitive before *saknā* (as *jāne saktā* for *jā-saktā*) is vulgar and incorrect.

(g)—His house caught fire.	<i>Uske ghar meñ āg lagī.</i>
I feel hungry.	<i>Mujhe bhūk lagī hai.</i> <sup>2</sup>
I don't like this place.	<i>Merā dil yahāñ nahīn lagtā (hai).</i>
The youth has fallen in love with the girl.	<i>Jawāñ k̄z̄, lar̄ki se, dil lagā hai (or lag-gayā hai).</i>
The horse has a sore back.	<i>Ghore kī pīṭh lag-ga,ī.</i>
The hat does not suit her.	<i>Ṭopī us ko<sup>3</sup> achchhī nahīn lagtī (hai).</i>
A wise man does not easily take offence.	<i>'Aql-mand ko ko,ī bāt jald burī nahīn lagtī (hai).</i>
I made a good shot.	<i>Merī goli nishāne par ṭhīk lagī.</i>
I fell asleep.	<i>Merī āñkh lag-ga,ī.</i> <sup>4</sup>
I am always thinking about her.	<i>Merā dil har waqt uskī tarāf lagā-rahṭā hai.</i>

<sup>1</sup> Compare the English "notwithstanding, concerning, etc."

<sup>2</sup> *Pyās* "thirst." *Main bhūk̄z̄ pyās hūñ* "I am hungry and thirsty." *Peshāb lagā hai* "I want to make water."

<sup>3</sup> *Us ko* may mean "him" or "her" according to the context. If it is necessary to lay emphasis on the feminine, some word like *lar̄ki*, or 'aurat', must be used.

<sup>4</sup> For this form of the verb *vide* Lesson 23. (b).

When the sword struck him *Jab talwār us ko* (or better  
then—. *us ke,<sup>1</sup> lagī tab —.*

It will occupy only a short *Faqat̤ thoṛī der lagegī.*  
time.

I didn't get a single partridge. *Ek bhī titar mere hāth (meñ)  
na-lagā.*

The key did not fit the lock. *Chābī quṣl meñ nahīn lagī.*

Why should you go there ; *Tum kyūn wahān jāne lage ?*  
I don't expect it.

I set fire to the house (*vide* also *Main ne ghar meñ āg*  
1st sentence). *lagā-dī.<sup>2</sup>*

Bolt the door (or window). *Chhiṭkanī<sup>3</sup> lagā,o.*

If he had not pulled the girth *Agar wuh tang kaske na*  
tight, the saddle would have *lagātā, to zīn pīchhe ko*  
slipped back. *sarak-jātā*

The Raja is a very dissolute *Rājā ṣāhib 'aish o 'ishrat meñ*  
person. *lage-rahte<sup>4</sup> haiñ.*

At this season the trees are in *Is mausim meñ darakhṭōñ*  
blossom. *meñ (or par) phūl lage-  
rahte haiñ.*

He's the devil of a poet, a fine *Wuh ghaṛab kā<sup>5</sup> shā'ir hai.*  
poet.

A dreadful war took place. *Ghaṛab kī laṛā,ī wāqī' hū,ī.*

<sup>1</sup> *i. e.* *Uske badan meñ* or *ko*—*vide* Lesson 20. (e) 4, etc.

<sup>2</sup> *Lagā-denā* ; for this form of verb *vide* Lesson 22. (c) 2.

<sup>3</sup> Not *ko*—*vide* Lesson 12. (c).

<sup>4</sup> *Hū,e* understood after *lage*. Plural of respect after *ṣāhib*.

<sup>5</sup> These two idioms *balā kā*—and *ghaṛab kā*—have either a good or bad sense.



He is the devil to work.	<i>Wuh balā kā miḥnatī hai.</i>
Try to lift this.	<i>Koshish karke isko uṭhā-lo.</i>
He pretended to be mad.	<i>(Hila karke) dīwāna ban-gayā.</i>
I rode there.	<i>Main wahān sawār ho-ke gayā.</i>
He has accomplished his business <i>by lying</i> .	<i>Apnā kām jhūṭ bol-kar nikālā hai (or nikāl-liyā hai).</i>
He <i>laughingly</i> said that—.	<i>Us ne hañs-kar kahā ki—.</i>
The thief came silently (with stealthy steps).	<i>Chor chup-ke (dabe pā, <sup>1</sup> nī) āyā.</i>
<i>Kindly</i> tell me, <i>please</i> tell me.	<i>Mihrbānī kar-ke bolo (or kaho).</i>
He <i>pretended to be</i> deaf and did not answer.	<i>Us ne, bahrā ban-ke, kuchh jawāb na diyā.</i>
Even <i>after leaving</i> here there is no rest to be obtained.	<i>Yahān se jā-kar khī āām nahīn milne kā.<sup>2</sup></i>
He escaped with just his life.	<i>Apnī jān le-kar bhāg-gayā.</i>
The <i>malī</i> made a bouquet of flowers.	<i>Mālī ne phūl toṛ<sup>3</sup> toṛ (ke) gul-dasta banāyā.</i>
He <i>swore</i> that——.	<i>Us ne qasam khā-kar kahā ki——.</i>
Fill up this hole ( <i>lit.</i> this hole, having filled earth in it, stop it).	<i>Is garhe ko, miṭṭī bhur-kar, band kar-do.</i>

<sup>1</sup> *Se* understood after *dabe pā, nī*.

<sup>2</sup> For the signification of the Infinitive used like this, *vide* Lesson 32. (*e*).

<sup>3</sup> *Toṛ toṛ (kar)* the repetition here expresses repeated action.

When I got there, I found that I had come to the wrong place.	<i>Wahān jākar mujhe mālūm hū, ā ki "bhūle se aur makān par ā-gayā hūn"</i> <sup>1</sup>
He sank, was nearly drowned or was drowned.	<i>Wuh dūbā.</i>
He was drowned (dead).	<i>Wuh dūbke marā.</i>
He died of cholera.	<i>Wuh haiṛa karke mar-gayā.</i>
Does not a great boy like you feel ashamed (of doing such a thing) ?	<i>Tum ko, itne bade ho-kar, sharm nahīn ātī ?</i> <sup>2</sup>
After striking him repeatedly, I turned him out of the house.	<i>Main ne us ko mār-mārke ghar se nikāl diyā.</i>
He stood up and said that —.	<i>Us ne khare hokar kahā ki —.</i>
I stealthily tied a duster to his coat (tail).	<i>Main ne chhupākar<sup>3</sup> ek jhāran us kī kurtī se bāndh-dī.</i>
He secretly put the letter in the fire.	<i>Us ne chhipākar chiltī āg meñ dālī.</i>
By continually quarrelling he has worn out the whole house.	<i>Us ne lay lay-kar ghar bhar kī nāk meñ dam kar-diyā<sup>4</sup> (or kar-rakhā) hai.</i>
I went away just before he came.	<i>Wuh āne bhī na pāyā thā ki main chālā-gayā (=wuh āyā bhī na-thā ki main chālā-gayā =wuh āne hī ko thā ki main chālā-gayā).</i>

<sup>1</sup> In Hindustani this is direct narration.

<sup>2</sup> Hai understood ; vide *d.* and *e.*

<sup>3</sup> Also *chhipākar*.

<sup>4</sup> *Nāk meñ dam karnā* (lit. "to bring the breath into the nose")  
an idiom for "to worry, wear out" : the intransitive is *nāk meñ dam ānā*.  
*Kar-rakhā* signifies "has kept the house in a state of —." 5 Note no *ne*.

## LESSON 19.

(a)—The verbs *chāhnā*, ‘to be about to do’ or to be about to finish doing’, and *karnā*,<sup>1</sup> in the sense of ‘to make a practice of,’ ‘to be in the habit of,’ often govern the past participle of another verb, instead of the infinitive. The participle so governed is always in the simple form of the singular masculine in *ā*.<sup>2</sup> Thus,—

## EXAMPLES.

He is in the habit of reading every morning. *Wuh har ṣubḥ ko paṛhā-kartā hai.*

He is in the habit of writing something every day. *Wuh har roz kuchh likhā-kartā hai.*

He used always to give (make) this injunction to the scholar. *Wuh hamesha shāgird ko yih tākīd kiyā-kartā thā.*

I am about to finish learning Hindūstānī. *Main Hindūstānī zabān sikhā chāhtā hūn.*

I am going to finish writing this letter. *Main yih chīṭṭhī likhā-chāhtā hūn.*

(b)—We may here observe that the form *chāhiye* of the verb *chāhnā* is used impersonally, like the Latin ‘decet.’ ‘oportet,’ or the French ‘il faut,’; as, *chāhiye ki tum jā,o*, ‘you must or ought to go, or it is necessary that you go.’ This form of *chāhnā* is often followed by the Aorist, as in the preceding example, but more often it is construed with the uninflected infinitive, the subject being put in the dative case, as, *tumko jānā<sup>3</sup> chāhiye*. It is used also to govern the Past Participle of the accompanying verb; as, *Adab sikhā chāhiye*, ‘it is proper (necessary or desirable) to learn good manners’:<sup>4</sup> This construction is at present met with only in the expression *dekhā chāhiye* ‘let us see (what happens).’

<sup>1</sup> *Karnā* in this sense is intransitive.

<sup>2</sup> The Past Part. of *jānā* in such cases is regular, i.e., *jāyā* and not *gayā*; also in the passive *mujh se wahān jāyā na gayā*—‘I could not venture to go there.’<sup>3</sup> *Jānā* is the subject of *chāhiye*.<sup>4</sup> *Vide* pp. 113-114.

(c)— <i>Dastāna</i> . <sup>1</sup>	Glove : (for <i>dasta</i> “handle,” etc., <i>vide</i> Lesson 17).
<i>Joṛā</i> , H, m. } <i>Juft</i> , P., m. }	A pair, <i>i.e.</i> , a couple ; a suit of clothes.
<i>Joṛā khānā</i> .	To pair.
<i>Joṛī</i> .	A pair (two) of horses, clubs, or dumb-bells ; of sepoy, brothers, etc.
<i>Juṭī karnā</i> or <i>juṭ honā</i> .	To pair.
<i>Tirath</i> , m.	A Hindu pilgrimage, or place of pilgrimage.
‘ <i>Ādat</i> , pl. ‘ <i>ādātēn</i> , f.	Habit, custom.
<i>Hāl</i> , m., Ar. pl. <i>aḥwāl</i> <sup>2</sup> , m.	State, circumstances.
<i>Hālat</i> , f.; Ar, pl. <i>ḥālāt</i> , m.	State, circumstances.
<i>Dekhnā</i> , tr.	To look, see.
<i>Dikhānā</i> , caus.	To show.
<i>Dikhā,ī</i> subs., f.	Appearance, view ; money paid for seeing any <i>unusual</i> sight.
<i>Dikhā,ī denā</i> , intr. (no <i>ne</i> .)	To appear, seem.
<i>Zamīn</i> . f.	Land, ground ; the earth.
<i>Zamīn-dār</i> .	A land-owner.
<i>Ghoṛā</i> , m.	Horse ; <i>also</i> cock of a gun. <sup>3</sup>
<i>Ghoṛī</i> , f.	Mare ; <i>also</i> a worm in rice.

<sup>1</sup> From the Persian *aast* “hand” ; it ends in the Persian silent *h* ; *vide* note I. p. 12.

<sup>2</sup> Sometimes used as a singular.    <sup>3</sup> Also the Knight in chess.

<i>Ṭaṭṭū</i> , f.	Pony.
<i>Ṭaṭṭwānī</i> , f.	Pony-mare.
<i>Kambal</i> or <i>kamm ṭl</i> , m.	Blanket.
<i>Chādar</i> , pl. <i>chādareṇ</i> , f.	Sheet (of cloth or metal).
<i>Kal</i> , adv.	To-morrow ; yesterday.
<i>Kal</i> , f.	An instrument, machine.
<i>Kal kā ghoṛā</i> .	A mechanical horse.
<i>Māṇ</i> , pl. <i>mā,eṇ</i> , f.	Mother.
<i>Bāp</i> , m.	Father.
<i>Māṇ-bāp</i> , m., pl.	Parents.
<i>Āṇkḥ</i> , f, pl. <i>āṇkheṇ</i> .	Eye ; <i>also</i> a "good eye for."
<i>Āṇkh ānā</i> , intr.	To have ophthalmia.
<i>Tasma</i> , m.	Strap.
<i>Nil</i> , m.	Indigo.
<i>Nilā</i> , adj.	Dark blue.
<i>Khāṇsnā</i> , tr. & intr.	To cough.
<i>Khāṇsī</i> , f.	A cough.
<i>Haṇsnā</i> , intr.	To laugh.
<i>Chalnā</i> , intr.	To move, to come in motion.
<i>Bachnā</i> , intr.	To be saved, get off, to remain over, be saved ; to avoid a <i>threatened</i> ill.
<i>Bachānā</i> , tr.	To save, etc , etc.
<i>Khatt</i> , m.	Writing line ; <i>also</i> a letter.
<i>Dast-khatt</i> , m. pl.	Signature.
<i>Phisalnā</i> , intr.	To slip, slide.
<i>Ghusnā</i> ( <i>meṇ</i> ) intr.	To enter (by force).



<i>Bachcha</i> , m.	The young of anything.
<i>Chāhā</i> , m.	Rat.
<i>Chūhī</i> , f.	Mouse.
<i>Uṭhnā</i> , intr.	To rise up ; swell ; rise from sleep.
<i>Uṭhānā</i> , tr.	To raise ; to awaken ; to suffer.

## LESSON 20.

(a)—With the past tenses of *chāhnā*, the agentive *ne* may be used or omitted ; both are right. If however the subject is without life it is better to omit *ne*, as : *Main ne* (or *main*) *chāhā ki usko zara dekh-lūn*, but *merā dil chāhā ki usko zara dekh-lūn* “ I wanted to see him for a minute ” ; ‘*Aurat chāhī* (or ‘*aurat ne chāhā*) *ki yahān se bhāg-jā,e*, or ‘*aurat kā dil chāhā ki yahān se bhāg-jā,e* “ the woman wanted to abscond ”

(b)—*Chāhnā* may also be preceded by the uninflected (not inflected) infinitive, but the sense is, in this case, different. *Chāhnā* preceded by a past participle *properly* signifies “ about to do ” or “ about to finish doing ”, preceded by an infinitive “ wishes to do,” as : *Hindūstānī sīkhā chāhtā hūn* “ I am about to finish learning Hindustani ” ; *Hindūstānī sīkhnā chāhtā hūn* “ I want to learn Hindustani. ” These two expressions however are often incorrectly used for each other.

(c)—*Chāhnā* also signifies “ to love, to like, ” as : *Mān beṭe ko chāhtī hai* “ the mother loves her child. ” *Chāhat*, subs. f., “ love ” ; *chā,o* “ fondling. ”

For *chāhiye* “ it is necessary, should, ought, ” *vide* Lesson 32. (c).

(d)—When *karnā* is used as mentioned in Lesson 19 (a), the *ne* of the agent cannot be used. In the Present, Imperfect, or Perfect Tenses *karnā* indicates habitual action, but in the Preterite Tense either habitual or continued action. The Pluperfect does not appear to be used.

*Remark.*—The expression, *Wuh kiyā kiyā* is not in use.

(e)—There is in Hindustani no verb “to have.” (1) If the thing possessed is saleable the preposition *pās* is used, as : *Us ke pās zamīn hai* “he has land.” *Mere pās* (or *yahān*) *naukar hai* is an exception.

(2) If the possession is unsaleable, the masculine inflected genitive, or the dative case, is used, as : *Us ke* (or *usko*) *ek beṭā hai* “he has a son” ; *Bichchhū ke* (or *ko*) *āñkh nahīn hotī* “scorpions have no eyes.”

(3) If the thing be ideal, not real, the dative only is used, as : *Mujhe furṣat nahīn hai* “I have no leisure.”

(4) For limbs, etc., the proper genitive is used, and for such sentences as “She has blue eyes” the Urdu idiom is “Her eyes are blue” *us kī āñkheñ nīlī haiñ* ; *Us kī nāk lambī hai* “his nose is large” (in English “he has a large nose.”)

*Remark.*—In *Ek gadhā jis ke dum na-thī* “an ass that had no tail,” the explanation is that *badan meñ* is understood : compare *Us ke choṭ lagī* “he was hurt, bruised etc.,” *Ghore ne uske lāt mārī* “the horse kicked him, etc., etc.”

*Remark.*—*Mujh pās*, and *us pās*, and *tum pās*, are sometimes colloquially used for *mere pās*, *us ke pās*, and *tumhāre pās*.

(f)—*Pās* also signifies “to” when the motion is towards living beings or things that cannot be entered ; as : *Us ādmī ke pās* (not *ko*) *jā,o* “go to that man” ; *Ghore ke pās* (not *ko*) *jā,o* “go to the horse.”

(g)—Compound nouns, such as *rotī-makkhan* “bread and butter,” of which one noun is masculine and the other feminine, are considered to be of the more worthy gender, i.e., masculine. [*Vide* also 134 note, and p. 198 (b)].

- (h)—Is it near here ? *Wuh is jagah ke pās hai ?*  
 It is quite close. *Pās hī hai.*  
 It is near here. *Yāhān se nazdik hai.*  
 She continued writing. *Wuh likhā kī.*  
 This always used to happen. *Yih bāt (hamesha) hū, ā kī (= hotī-rahī).*  
 He has both a horse and a pony. *Uske pās ghorā (bhī) hai aur ṭaṭṭū bhī hai.*  
 He has both a blanket and a sheet. *Uske pās kambal bhī hai aur chādar bhī hai ; or uske pās kambal aur chādar donoṅ hai.*  
 I have nothing at all. *Mere pās kuchh bhī nahīn hai.*  
 This is the same (that very) horse which I had yesterday. *Yih wuhī ghorā hai jo kal mere pās thā.*  
 He has no parents. *Uske mañ-bāp nahīn haiṅ.*  
 His (or her) eyes are blue. *Uskī ānkhen nīlī haiṅ.*  
 I have a severe cough. *Mujhe barī (or sakht) khānsī hai.*  
 Whose mare is this ? *Yih ghorī kiskī hai ?*  
 Whose ponies are these ? *Yih ṭaṭṭū kin logon ke haiṅ ?*  
 This pony-mare is the *khān-sāmā's*. *Yih ṭaṭwānī khānsāmān kī hai.*

Come to me to-morrow.	<i>Mere pās kal ānā.<sup>1</sup></i>
He has seven or eight pairs.	<i>Uske pās sāt āṭh joṛe haiñ.</i>
In the opinion of Hindus, pilgrimage is a meritorious act.	<i>Hindū, on ke nazdik tīrath jānā pun <sup>2</sup> hai.</i>
He is in the habit of taking wine.	<i>Usko sharāb pine kī ‘ādat hai ; or wuh sharāb piyā kartā hai.</i>
They don't know anything about it ( <i>lit.</i> to them the state of this is not at all known).	<i>Unko, iskā ḥāl, kuchh ma'lūm nahīñ hai.</i>
Fasten the strap tight.	<i>Tasma kaske bāñdho.</i>
This pigeon belongs to that hen.	<i>Yih kabūtar is kā joṛā (or juṭ) hai.</i>
These two pigeons are a pair.	<i>Yih donoñ kabūtar joṛā haiñ.</i>
Patna is about to become a London (in fashion or size, etc.).	<i>Yih Paṭna bhī Landan hū, ā chāhtā hai.</i>
He has no eye for a horse.	<i>Us ko ghoṛā pahchāñne kī āñkh nahīñ hai = us kī na- gar achchhī nahīñ hai<sup>3</sup>.</i>
He has just closed his eyes, fallen asleep.	<i>Us kī āñkh abhī lagī hai.</i>

<sup>1</sup> The infinitive can be used as a future imperative but is less imperious. When used as a *present* imperative it is polite.

<sup>2</sup> *Pun*, only used by Hindus, is “religious merit rewarded by Heaven”; opposed to *pāp* “sin;” *pāpī* “sinner.” The Muslim equivalent for *pun* is *ḡawāb*, and for *pāp* is *ḡunāh*.

<sup>3</sup> Meaning of the latter depends on the context: the second phrase may also mean “He has poor eye-sight” or “He eyes women evilly.”

## LESSON 21.

(a)—Hindustani abounds in a species of compound verbs, called intensives. A verb is rendered intensive by employing only its root, to which some other verb is subjoined. The root of the principal verb continues invariable, and the subjoined or auxiliary verb is fully conjugated in the usual way ; thus, *mārṇā*, to beat, becomes intensive by adding to its root the verb *ḍāḷnā* whereby *mār-ḍāḷnā* signifies 'to kill downright' ; so *ḍāl-denā*, to throw down ; *bol-uṭhnā*, to speak out ; *mar-jānā*, to die ; *kho-denā* to lose ; *tor-denā*, to break to pieces, to smash. Almost every verb may thus be rendered intensive. It is needless to add that the 'servile' verb of an intensive often for the time lays aside its primitive meaning.

(b)—*Zillat*, f., pl. *zillatēn*. Disgrace, baseness.

*Khiffat*, f. A slight.

*Āwāz*, f., pl. *āwāzēn*. Sound, voice.

*Dabnā*, intr. To be pressed, squashed ; be buried beneath ; restrained, kept in check ; quelled.

*Dabānā*, tr. Press, squash, etc., etc.

*Dabā*, o, m. Pressure, influence.

*Rāh*, pl. *rāhēn*, f. Road, way, path.

*Rāhī*, m. Traveller on road = *jānewālā*.

*Ham-rāh*, prep. In company with.

*Intizār*, m. Watching, waiting for.

*Intizār khīnchnā*<sup>1</sup> or *karnā* To wait for, expect anxiously.  
(or— *meñ rahnā*).

<sup>1</sup> The causal is with *khīnchwānā* or *karānā*.



<i>Kisī kī rāh dekhnā.</i>	To wait for, expect anxiously.
<i>Rāh dikhānā, caus.</i>	To make a person to wait ; also to show the way.
<i>Duhrānā, tr. and intr.</i>	To repeat, say a second time, repeat after ; also to double, fold in two ; (tr.) : to occur again (intr.)
<i>Hafta, m.</i> (from Persian <i>haft</i> "seven").	Week.
<i>Nahr, pl. nahreñ, f.</i>	Artificial canal or stream.
<i>De-mārnā, tr.<sup>1</sup></i>	To dash against.
<i>Ho-lenā, intr.</i>	To accompany ( <i>kisī ke sāth</i> ) : sometimes to be over, fini- shed outright ; also to pass by, see on the way.
<i>Girnā, intr.</i>	To fall (from a known source).
<i>Paṛnā, intr.</i>	To lie down, be in a lying state ; to happen ; and metaphorically to fall ; also to fall (from an unknown source).
<i>Gir-paṛnā, intr.</i>	To fall suddenly (inten.).
<i>Girānā, tr.</i>	To cause to fall, knock down ; also to let fall or drop.
<i>Ṭāp, pl. ṭāpeñ, f.</i>	Pawing of fore-foot.
<i>Ṭāp mārṇā</i>	To paw the ground with the fore-foot (of a horse).

<sup>1</sup> *De-marnā* = *chhoṛ-marnā* to bequeath ; the former requires *ko* and the latter *ke wāṣṭe*.

<i>Ro-lenā</i> , intr.	To weep one's fill, take ones' fill of weeping.
<i>So-lenā</i> , intr.	To sleep one's fill.

## LESSON 22.

(a)—*Denā* in the following idiomatic compounds does not admit of *ne*,<sup>1</sup> the verbs being regarded as intransitive.

<i>Samjhā,ī denā</i> , intr.	To be understood.
<i>Dikhā,ī denā</i> intr.	To appear, show.
<i>Sunā,ī denā</i> , intr.	To be heard.
<i>Pakṛā,ī denā</i> , intr.	To allow oneself to be caught.
<i>Chal-denā</i> , <sup>2</sup> intr.	To move off, clear off.

*Note.*—*Denā* in the Imperfect tense (and sometimes in the Present) “was giving,” signifies “to offer.”<sup>3</sup> *Kām denā* “to be useful” is transitive, and requires *ne*. *Sāth denā* “to accompany” is properly transitive and takes *ne*; *vide* also p. 53 foot note 1., Urdu of “Sepoy to Subadar.”

(b)—Sometimes the subjoined or ‘servile’ verb in an intensive, (1) modifies or strengthens the first verb; (2) sometimes the meaning of both verbs is retained.

The use of the second or ‘servile’ verb is, to a great extent, governed by rule as will be discovered by a study of the following.

(c)—(1) *Denā* and *lenā*. In compounds, *denā* usually signifies doing a thing for some one else, but *lenā* for oneself, as: *Yih rūpiya bāñṭ-do* “divide this money amongst *them*” (*i.e.*, give and divide it); *Yih rūpiya bāñṭ-lo* “divide this money amongst *yourselves*” (*i.e.*, take and divide it); *Yih khatt parh-lo* “read

1 So too with *-lenā* as in *ho-lenā*.

2 *Denā* here is simply intensive and does not signify for the benefit of any one else, *vide* (c).

3 In the Pret. *dene laga* “he offered.”

this letter to *yourself* ;” *yih khatt paḥ-do* “read this letter to me.” *Ham āpas meñ hañs-lete the* “we were joking amongst ourselves” (for our own amusement), (but *ham hañs-dete the* “we could not help laughing).”

(2) *Denā* also sometimes gives the idea of “on purpose,” as : *Main ne (jān-būjh kar) usko mār-diyā* (or *qaṣd-an mārā*) “I hit him on purpose,” but *bhūl se usko mārā* (not *mār-diyā*.)

(3) The compound in *denā* is also used to express a time more remote than the simple verb, thus : *Jab main ‘theṭar’ meñ pahunchā us ke do ek minaṭ peshtar darwāza kholā-gayā thā* “when I arrived at the theatre, I found that the doors had been opened just a minute or two before,” but *mere pahunchne se bahut pahle darwāza khol-diyā-gayā thā*. The two final verbs in the preceding could be interchanged, but it is better not to do so, and the same rule applies to the Active.

(4) *Denā* also signifies some definite time, as : *Jab main wahāñ gayā wuh hañstā thā* (not *hañs-detā thā*) “when I went there he was laughing (*i. e.*, he was laughing before I arrived),” but *jab main usko gudgudātā thā wuh hañs-detī thī* (or not so good *hañstī thī*) “whenever I tickled her, she laughed.”

(5) The Imperative *do* can be added to the root of *any* verb, and signifies “for my sake” : it is more polite than the simple verb.

(6) *Us-ne mujhe muṣibat se bachā-diyā* “he saved me from misfortune.” *Main girne hī ko thā kī ṣāhib ne mujhe bachā-liyā<sup>1</sup>* (rarely *-diyā*).

*Mujhe girte girte ṣāhib ne bachā-liyā* “I was on the point of falling when the sahib saved me.”

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<sup>1</sup> *Liyā* signifies for his own pity or mercy.

If, however, a person makes a request, *denā* may be used, as : *Mujhe bachā-do* "save me (for my sake)," or *bachā-lo* "save me (out of your pity)."

(7) *Lenā* sometimes gives the idea of unwillingness, as : *Main shartōñ ko qabūl kar-letā hūñ* "I unwillingly agree to the conditions," but *shartōñ ko qabūl kartā hūñ* "I willingly agree to the conditions". *Qabūl karnā* "to agree, to acknowledge, to confess;" *qabūl kar-lenā* "to agree unwillingly;" *qabūl kar-denā* "to confess." *Lād-lenā*, "to load for oneself," but *kād-denā*, tr., "to load," gives an idea of force or help.

Occasionally *lenā* gives the idea of *chuknā* 'to have finished,' as : *pahuñch-lenā*, intr. = *pahuñch-chuknā* = *pahuñch-jānā*. "When I have finished this matter I will turn my attention to something else" *jab main yih kām kar-lūngā tab kisī dūsre kām kī ṭaraf mutawajjih hūngā*. Sometimes it gives an idea of success.

*Lenā* often indicates that one action is to be done before another, as : ( *Jab* ) *yih kitāb likh-lo* (or *likh-chuko*) *to mujhe khabar denā* "when you have finished writing the book, tell me" : here *likh-do* could not be used.

ریا اک دھائی پتی اک کی لے \* فقط خالی ہی ملکر ایک دن دے  
ولیکن کام اتنا کیجیو یار \* کہ منہ میں اسکے گھی مل لیجیو یار

Here *mal-lī-jīyo* signifies that the *ghī* has to be administered to the horse first. When it is to be administered second *mal dījīyo* would be substituted.

(d)—(1) The verb *paṛnā*, in compounds, generally signifies suddenness, as : *gir-paṛnā* "to fall suddenly" : *hañs-paṛnā* "to burst out laughing"; *ro-paṛnā* "to burst out crying"; *chal-paṛnā* "to start off"; *phisal-paṛnā* "to slip suddenly, or accidentally"; *ghus-paṛnā* "to enter suddenly"; *ho-paṛnā* "to happen suddenly"; *kūd-paṛnā* "to jump into."

(2) There are, however, some exceptions to this idea of suddenness, as : *rah-parṇā* “to remain,” *vide b. (1)*; *ban-parṇā* “to be effected, managed, to get the upper hand”; *le-parṇā* to lie down with,” *vide b. (2)*.

(3) With *ṭūṭnā*, however, it also gives the idea of ‘from a height’; *chhat ṭūṭ-parī* “the roof came down (on somebody,)”; *ḍākū mujh par ṭūṭ-pare* ‘met :’ *pul yak-a-yak ṭūṭ-gaya* “the bridge broke,” but—*ṭūṭ-para* “broke and came down (on somebody).”

(e) — *Uṭhnā* “to rise up,” has in compounds a force similar to *parṇā*, as : *jāg-uṭhnā* “to wake up suddenly ; to start out of sleep ”; *bol-uṭhnā* “to cry out ”; *jal-uṭhnā* “to catch fire ”; *ghabṛā-uṭhnā* “to lose one’s head suddenly.”

*Note.*—*Uṭhā-rakhnā* signifies “to postpone,” *i.e.*, to “take up and put aside.”

(f)—*Dālnā* “to throw” gives in compounds the idea of completion or vehemence, as : *de-ḍālnā* ( = *de-denā* ) “to give away”; *mārnā*<sup>1</sup> “to beat or kill,” but *mār-ḍālnā* “to kill outright”; *khā-ḍālnā* ( = *khā-jānā*<sup>2</sup> ) “to eat up”; *kah-ḍālnā* “to speak out”; *parh-ḍālnā* “to read through”; *dekh-ḍālnā* “to look through”; *badal-ḍālnā* ( = *badal-denā* = *badālnā* ) “to change,” (but *badal-lenā* “to exchange”).

## LESSON 23.

(a)—(1) *Baiṭhnā* “to sit” in a compound gives the idea either of finality or suddenness, as : *uṭh-baiṭhnā* “to sit up suddenly

<sup>1</sup> The passive *mārā-jānā* always signifies “to be killed” and never “to be beaten”; *mār khānā* or ( *piṭā-jānā* or *piṇā* ) is “to be beaten.”

<sup>2</sup> When any part of a compound verb is intransitive the whole compound is treated as intransitive and does not admit of *ne*, as : *Maiṅ usko khā-gayā* “I ate it up.”



(from a lying position)," but *baiṭh-jānā* "to sit down"; *kar-baiṭhnā* "to do anything suddenly, or in an improper manner, or without forethought." *Mār-baiṭhnā* "to beat without cause"; *qismat ko ro-baiṭhnā* "to weep over one's lot (completeness)." *Wuh bādshāh ban-baiṭhā* "he became king by force," but *wuh bādshāh bankar baiṭhā* "he sat on the throne as king."

(2) In the following, the idea of both verbs is preserved :—

He went and sat down there. *Wuh wahān jā-baiṭhā.*

To meet and sit together. *Mil-baiṭhnā.*

*Note.*—*Baiṭhā hai*, Perfect, *teṣe* "he has sat," also "he is seated or he is sitting"<sup>1</sup>; the Present tense *baiṭhtā hai*—"he sits every day, he is in the habit of sitting." Similarly *paṛā hai* "he is lying fallen"; *leṭā hai* "he is lying down."

(3) Note the idiom *golī sir meṅ baiṭhī* "the bullet pierced, entered, his head."

(4) *Mār-nā* in compounds gives an idea of impropriety and folly : *Yahān peshāb kyūn kar-mārā?* *Main ne pādshāh ko sīdhā likh-mārā.* It is not interchangeable with *baiṭhnā*.

(b)—(1) *Jānā* "to go" added to the roots of verbs, expresses completeness or finality, as : *Khā-jānā* "to eat up"; *pi-jānā* "to drink up"; *ḍūb-jānā* "to sink down, to drown"; but *ḍūb-mār-nā* "to die of one's own accord by drowning"; *ḍūbke mār-nā* "to be accidentally drowned"; *gir-jānā* "to fall down" (*gir-pār-nā* "to fall suddenly"); *ā-jānā* "to come, arrive (completeness)"; *rah-jānā* "to be left quite behind"; *paṛ-jānā* "to lie down, to subside (of wind, voice), to be engaged in, to be put to or to take up a work"; *pīchhe paṛ-jānā* "to goad continually to a business;" *vide* also p. 100 (j).

<sup>1</sup> *Baiṭhā* in the second case is the Past Participle for *baiṭhā hū, ā (hai)*.

With the Intransitive verbs only, purpose or intention is indicated by *rahnā*, as: *Main so-gayā* "I fell asleep," but *so-rahā* "I deliberately went to sleep," *vide* "Stumbling Blocks," p. 37: *tumheñ sharm ke märe mar-rahñā chāhiye* "you ought to die (on purpose) of shame."

*Ho-rahñā* "to be accomplished, to be done some time or other," as: *Jaldī kyā hai, kām ho-rahegā* "what is the hurry, it will be done some time or other," but *yih kām abhī abhī ho-jā,egā* (not *ho-rahegā*) "it will be done at once;" *ho-jā,egā* "it will *certainly* be done" The future of *rahnā* added to an intransitive verb means "some time or other" indefinite time.

*Kah-jāñā, kah-kar jāñā* "to say before leaving," but *ko,ī shā'ir kah-gayā hai* "some ancient (dead) poet has said."

Note the following idioms: *Fulāñ kitāb mujhe de-jā,o* "bring me such and such a book (and go away again)"; this might be said to some one in the next room. *Jo kuchh Ṣāhib tum se kahun wuh mujh se kah-jāñā* "whatever the Sahib says to you, come and report it (and go away)"; said to one just departing. *Tum mujh se kah-ḡa,e the ki main Lāhor jā,ūñgā magar ab tak yihin ho* "you told me *when you left me* that you were going to Lahore but you're still here." *Main is kitāb ko paḡhtā hūñ tum usko sun-jā,o* "I will read this book; do you listen to it *from beginning to end*." In this idiom there is an idea of duration. However *kar-ā,o* "go and do it and come back," can be said only to one present, while *karke ā,o* "come to me after you have done it" can be said to one either present or at a distance.

(2) There is, however, an exception in the use of *rahnā*; its Perfect tense added to a *root* signifies present uninterrupted continuance, and its Pluperfect, past continuance, as; *Rāste meñ jā-rahā hai* "he is *now* going along the road; (*jātā hai* "he is going, or goes," might signify "every day").

*Rāste men jā-rahā thā* "he was going along the road ; (*jātā thā* might signify either "he was going" or "he was in the habit of going"). *Ka,ī sāl se is bāt kī darkhwāst kar-rahe the*, but *har sāl is bāt kī darkhwāst karte the* or *karte rahe the*, (not *kar rahe the*). *Ho-rahā hai* "is happening now" and *ho-rahā thā* "was happening then."

*Note*.—In the Past or Preterite Tense the signification of both verbs is retained, as : *Wuh wahān jā-rahā* "he went there and stayed" ; *main us shahr kā ho-rahā* "I made that city my permanent dwelling, I stuck to it" ; *jab se main ne usko dekhā main uskā ho-rahā* "ever since I saw him I have taken his part." *Jā-rahnā* and *ā-rahnā* also indicate suddenness of action.

(3) *Rahnā* with the Conjunctive Participle of Transitive or Intransitive verbs signifies 'to do after effort or determination,' as : *Ākhir nikal-kar rahā* "at last he managed to escape" ; *vide* also *chhornā*, p. 87 : *main usko daftar se nikāl-kar rahā* "I managed to get rid of him from the office."

(4) *Jātā-rahnā* in all its tenses signifies "to be completely lost, and to die."

(c)—*Ānā* "to come," in compounds, generally retains its proper signification, as : *Daryā chaḥ-āyā hai* "the river has risen up in flood ;" *ham dekh-ā, e haiñ* "we have seen (and come back) ;" *main khud āp ke hamrah ho-ātā hūñ* "I will myself accompany you there and back, go there and come back with you." *Utar-nā* is "to descend, come down," and *utar-ānā* has much the same meaning.

(d)—*Rakhnā*.—In compounds with *rakhnā*, the signification is often to do a thing beforehand, as : *kah-rakhnā* "to order or tell beforehand ;" *rok-rakhnā* "to engage beforehand," and also "to stop." Sometimes the signification of both verbs is retained, as : *sun-rakho* "hear and keep in your memory". *Us*

*ne mujhe tang kar-rakhā hai* "he has kept me in a position of discomfort." *Samajh-rakhnā* "to keep in mind." *Muin ne ko,ī bāt kahne se uṭhā na-rakhī* "I left nothing unsaid ;" (the idea is taking up a thing and putting it down only when done with—*Kempson*).

Notice the shade of difference in meaning between, *Is bāt ko ḥalāl kar-rakhā* "he made this lawful some time ago" (i. e., having made it lawful kept it so), and *Is bāt ko ḥalāl kiyā* "he made this lawful now."

(e)—*Chhoṛnā*, added to the roots of transitive verbs, gives an idea of completion after effort, as : *Main ne is qadr miḥnat kī kī imtiḥān "pās" kar-chhoṛā*, "I worked so hard that I got well through my examination." This is more forcible than—*lenā*. *Nikāl-chhoṛnā* "to succeed in expelling." Vide also 26 (d).

Also *karke chhoṛnā* has much the same force, as : *Main ne wuh kām kar-chhoṛā* or *karke chhoṛā*. The latter is more forcible. Compare with *karke rahā* (b) 3. Example : *Main wuh kām karke rahā* (not *kar-rahā*) gives the idea of "I was determined to do it and I did it."

(f)—(1) In the "declamatory negative (نفي خبري)," the simple verb must be used, as : *Usko chhoṛ-do*, but *usko mat chhoṛo* (or *chhoṛ mat<sup>1</sup> do*) ; *main ne usko kāṭ-ḍālā*, but *main ne usko nahīn kāṭā* (not *nahīn kāṭ-ḍālā*).

Exceptions are, clauses implying some expectation or exception, as : *Do to sahī, muin use khā na jā, āṅgā*, "well give it me, I'm not going to gobble it up," : *unko is bāt kā barā khayāl thā kī kahīn golī kī mār ke andar na ā-pareṅ* "they took good care not to come within range of our rifles." *Wuh mar nahīn gayā* "he did not die." *Main ne kāṭ nahīn ḍālā, faqat chhīlā hai*.

<sup>1</sup>Note the position of *mat*, *na* etc., and see next para.

(2) Interrogatively, however, the negative intensives are used, as : *Kyā usne darakh̄t ko kāṭ nahīn<sup>1</sup> dālā ?* "what, didn't he cut down the tree ?"

## LESSON 24.

The mother lay down with the child.	<i>Mān bachche ko le-parī.<sup>2</sup></i>
I could do nothing and that's all about it.	<i>Mujh se kuchh na-ban-parā, bas.</i>
He jumped into the canal.	<i>Wuh nahr meñ kūd parā.</i>
My hand happened to fall <sup>3</sup> on a rat.	<i>Ittifāq-an merā hāth ek chūhe par parā.</i>
I was pawed by the pony-mare.	<i>Ṭaṭwānī kī ṭāp mujh par parī.</i>
It is raining, rain is falling. <sup>4</sup>	<i>Pānī parṭā hai.</i>
The fox was stumbling and limping along.	<i>Lomrī girtī parṭī chali jāti thī.</i>
Why did you let this book drop ?	<i>Tum ne yih kitāb kyūñ girā,ī ?</i>
As I was weak my enemy got the upper hand.	<i>Maiñ kam-zor thā, is liye dushman kī<sup>5</sup> ban-parī.</i>
It is ill to suffer such insults.	<i>Aisī zillateñ uṭhānī burī haiñ.</i>

<sup>1</sup> Note the position of the *nahīn*.

<sup>2</sup> *Vide* Lesson 22. *ḍ* (2).

<sup>3</sup> "To fall" metaphorically.

<sup>4</sup> Actually falling ; perhaps the only instance of *parṇā* meaning to fall actually.

<sup>5</sup> Some such word as *ṭāqat* (fem.) "power," is understood.



- I suffered endless trouble (*lit.*, *Main ne aisi taklīf uṭhā,ī ki*  
I suffered such trouble that— *mat (or na) pūchhiye.*  
don't ask me about it).
- He lost his voice. *Uskī āwāz baiṭh-ga,ī (or paṛ-*  
*ga,ī).*
- Should any outside influence, *Agar bāhar se ko,ī dabā,o paṛ-*  
pressure, be brought to bear *jā,e to—.*  
then—.
- My cap has been squashed in. *Merī ṭopī dab-ga,ī.*
- She is now weeping. *Wuh ro-rahī hai.*
- I waited for him for a whole *Main ghanṭe bhar tak uske*  
hour. *intizār meñ rahā.*
- I cannot control him; (or, if *Wuh mujh se dabtā nahīñ.*  
inanimate) it cannot be  
pressed by me.
- I left no work I undertook till *Jis kām meñ main paṛ-gayā*  
I completed it. *(or lag-gayā or lag-rahā)*  
*usko kar-chhoṛā.<sup>1</sup>*
- This will be done some time *Yih kām ho-rahegā.*  
or other (indefinite).
- This will be done some time *Yih kām hafte ke andar*  
or other within a week. *andar<sup>2</sup> ho-rahēgā.*
- Repeat this (oath, etc.) after *Jaise jaise ham kahte jā,eñ*  
me. *tum bhī kahte ja,o; or*  
*merī in bātoñ ko jo abhī*  
*boltā hūñ duhrā,o.*
- He has had a relapse. *Us kī bimāri duhrā-ga,ī.*

<sup>1</sup> Compare *uṭhā-rakhnā*, *vide* Lesson 23. (*d*).

<sup>2</sup> *Andar andar* less than, not more; emphasis.

I'll come here again <i>some day</i> .	<i>Main phir yahān ā-rahūngā.</i>
To-morrow is a holiday, so do the work of to-morrow to-day.	<i>Kal ta'tīl hai, is liye kal kā kām āj kar-rakho.</i>
See me on your way to office.	<i>Daftar jāte waqt mere pās se ho-lenā.</i>
What was to happen, has happened and is finished.	<i>Jo honā thā wuh ho-liyā.</i>
I got all I wanted, my heart's desire was completed.	<i>Mere dil kī āرزū nikal-ga,ī.</i>
To accompany.	<i>Kisī ke sāth (or pichhe) ho-lenā.</i>

## LESSON 25.

<i>Apnā</i> , etc., poss. pron.	One's own.
<i>Apne</i> , pl.	One's own people.
<i>Kahnā</i> , tr.	To say.
<i>Kahlānā</i> , intr. & caus.	To be called ; <i>also</i> to cause to say.
<i>Barhnā</i> , intr.	To increase, to grow ; to advance ; to surpass.
<i>Āge barhnā</i> , intr.	To advance.
<i>Murnā</i> , intr.	To turn to one side.
<i>Mornā</i> , tr.	To turn over, fold back.
<i>Muñh mornā</i> .	To turn the face aside, to refuse to obey, avoid doing.
<i>Battī</i> , f.	Wick, (and hence) light.
<i>Ār</i> (no pl.), f.	Cover, protection.
<i>Sulgānā</i> , tr.	To kindle, set alight.

<i>Dhahnā</i> , <sup>1</sup> intr.	To fall down (of buildings) ; to be pulled down.
<i>Dhānā</i> , tr.	To pull or knock down build- ings.
<i>Leṭnā</i> , intr.	To lie down.
<i>Kahlā-bhejnā</i> , tr.	To send an oral message, send word.
<i>Likh-bhejnā</i> , tr.	To send word in writing, write word.
<i>Māṅgā-bhejnā</i> , tr.	To send for things.
<i>Bulā-bhejnā</i> , tr.	To send for persons.
<i>Puchhwā-māṅgānā</i> , <sup>2</sup> caus.	To ask for through a person (by letter or orally).
<i>Lakṛī</i> , f.	Wood ; a stick.
<i>Qadīm</i> , adj.	Ancient.
<i>Khāṣṣ</i> , adj.	Special, particular, private.
<i>Khāṣṣiyat</i> , pl. <i>khāṣṣiyatēn</i> , f.	The nature, characterstic, peculiar quality.
<i>Khāṣṣ-kar</i> , adv.	Especially.
<i>‘Āmm</i> , adj.	Common, general, vulgar.
<i>‘Awāmm</i> }	Common people.
<i>Bāzār ke log</i> }	
<i>Ghazal</i> , pl. <i>ghazalēn</i> , f.	Love-song or ode (formerly always short).
<i>Qā’ida</i> , pl. <i>qā’ide</i> , m.	A rule, regulation ; propriety ; custom ; <i>dastūr</i> ; regularity.

<sup>1</sup> In the Punjab “to fall down” generally.

<sup>2</sup> Vide Caus. verbs, Lesson 44.

<i>Qawā'id</i> , Ar., pl., m. & f.	Rules, regulations, etc., masc. pl. : parade of troops, f. sing ; grammar, f. sing.
<i>Parwarish</i> , f.	Cherishing, rearing ; main- taining ; patronage.
<i>Chāl</i> (from <i>chalnā</i> ), pl. <i>chālēn</i> , f.	Motion ; gait ; procedure ; conduct, behaviour, trick.
<i>Chāl-chalan</i> , m.	Character.
<i>Bad-chalan</i> , adj.	Ill-behaved, of bad character.
<i>Nek-chalan</i> , adj.	Of good character.
<i>Nek-chalnī</i> , f.	Good character.
<i>Pyārā</i> , H., adj.	Dear, beloved ; a relative junior in years.
' <i>Aziz</i> , A., adj. & subs.	
<i>Apne pās se</i> .	Out of one's own pocket ; or from himself, myself, your- self, etc., etc.
<i>Āp se</i> , or <i>āp se āp</i> .	Of my (your, their, etc., etc.) own accord.
<i>Āpas mein</i> .	Amongst ourselves, yoursel- ves, themselves.

## LESSON 26.

(a)—(1) *Jānā* and *rahnā* suffixed to the present participle of a verb express progression, as : *Wuh har roz achchhā hotā jātā hai* "he is getting better every day" ; *wuh kahtā-gayā aur main likhtā-gayā* "he kept on saying, or dictating, and I kept on writing what he said," but *wuh kahtā-rahā<sup>1</sup> aur main likhtā*

<sup>1</sup> Or *boltā-rahā* "he went on talking."

*rahā* "he went on saying it, while I went on with my writing," (i.e., there was no connection between the two acts). *Merā galā baiṭhā-jātā hai* "I am losing my voice rapidly," but *baiṭhtā-jātā hai* "I am losing it by degrees."

(2) *Jātā-rahnā*, however, in all its tenses signifies "to be completely lost," a curious idiom that according to Kempson originates in the idea of going on till the vanishing point is reached : *Ākhir wuh merī naẓar se jātā-rahā* "at last he disappeared from view." *Vide* p. 86 (4).

*Remark.*—The Imperfect and Preterite tenses, however, may mean either "was being lost," or "was in the habit of going"; and also "was lost" or "used to go."

(3) *Rah-jānā* preceded by a Present Participle gives the idea of ineffectiveness, as : *Larkā rotā hī rah-gayā aur mān usko chhoṛ-kar chalī ga,ī* "the child kept on crying to be taken, but its mother left it behind."

(b)—*Apnā* refers to (1) the grammatical subject, (2) the logical subject, (3) the speaker, as : (1) *Wuh apnī kitāb parḥtā hai* "he is reading his<sup>1</sup> book"; (2) *usko apnī 'izzat kā kḥayāl hai* "he has a regard for his own honour" = *wuh apnī 'izzat kā kḥayāl rakhtā hai*; (3) or (2), *apnā (or merā) dil nahīn chāhtā ki wahān jā,ūn* "I don't want to go there." (4) *Apnā* also means "own" as : *Yih uskī apnī kitāb hai* "it's his own book, not some one else's"; *apne pās se* "out of my own pocket, etc."<sup>2</sup>

*Remarks.*—Of the three accusatives (1) *apne āp ko*, (2) *apne ta,īn* and (3) *apne ko*, Nos. (1) and (3) are in commoner use, in modern Urdu.

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<sup>1</sup> *Wuh us kī kitāb parḥtā hai* "he is reading his, i.e., another person's, book." <sup>2</sup> *Vide* also Lesson 27.



(c)—(1) When *kahnā*, or *kah-denā*, or *kah-dālnā*,<sup>1</sup> signifies “to tell or relate,” it requires *se* with the object; when “to command,” or “call, name,” *ko*, as: *Us se kaho ki terī mātī mar-ga,ī* “tell him his mother is dead”; *sārā qissa main ne us se kah-diyā* “I told him the whole story”; but *us ko* (not *us se*) *wahān jāne kaho* “tell him (*i.e.*, order him) to go there.” *Ām ko Angrezī meñ kyā kahte haiñ* “what is a mango called in English?” *Wuh mujhko Shaiṭān kahtā hai* “he calls me a devil.”

(2) With *bolnā*, *se* only is used. *Main tum se nahīñ boltā* “I’m not addressing you” or “I don’t want to talk to you.” *Bolnā* with *ko* in the sense of “to order” is vulgar.

(d)—As stated in 22. *b.* (2), in some compounds the signification of both verbs is retained: one form of the Conjunctive Participle (*vide* 18. *b.*) is identical with the root; this form is still occasionally used, more in speaking than writing,<sup>2</sup> as: *Main ne ṣubḥ sawere uṭh, muñh hāth dho, nāshta kar, apnī rāh lī*. In compounds such as *mil-baiṭhnā* “to sit together,” where both verbs retain their original significations, the first part of the compound is the Conjunctive Participle; *mil-kar baiṭhnā* can be substituted for *mil-baiṭhnā*. Other examples are, *Ā-pahuñchnā*, *jā-pahuñchnā*, *kar-dikhānā*, *phāṛ-khānā*, *bhāḡ-nikalnā*. *Rakh-choṛnā* is “to keep by for future use,” but *rakh-kar choṛnā* is “to place after effort”; *vide* 23. (*e.*)

## LESSON 27.

(a)—On the use of the possessive adjective pronoun *Apnā*.

When the nominative or agent of a sentence is followed in the same clause by a possessive pronoun belonging to itself, such possessive is in Hindūstānī rendered by *apnā*, *-ne*, *-nī*, never by the possessives *merā*, *mere*, *merī*, &c.

<sup>1</sup> *Kah-dālnā* “to tell without reserve.”

<sup>2</sup> Indicates haste ‘vide’ *Stumbling-Blocks*.

## EXAMPLES.

I read my book.	<i>Main apnī kitāb parhtā hūn.</i>
Thou readest thy book.	<i>Tū apnī kitāb parhtā hai.</i>
He reads his (own) book.	<i>Wuh apnī kitāb parhtā hai.</i>
She reads her (own) book.	<i>Wuh apnī kitāb parhtī hai.</i>
We have seen our father.	<i>Ham ne apne bāp ko dekhā hai.</i>
Have you written your letter?	<i>Tum ne apnī chitthī likhī?</i>
The goldsmith and carpenter went to their (own) city.	<i>Sunār aur barha,ī apne shahr (meñ) gaye.</i>
The women feed their (own) children.	<i>' Aurateñ apne bachchoñ ko pālti haiñ.</i>

*N. B.*—If, in the above examples, the words ‘his’, ‘her,’ or ‘their’ refer *not* to the nominatives, but to somebody else. then they must be expressed by *is*-or *us*-kā, &c.

(b)—*Āpā*, a form of *āp*, is only used in the following phrases :—*āpe meñ honā* “to be in one’s proper senses” ; *āpe meñ ānā* ; *āpe se bāhir honā* ; *āpe se guzarnā*. *Main āpe āyā* (for *main āp āyā*) is vulgar.

(c)—My book is lost.	<i>Merī kitāb jāti rahī.</i>
My book was lost.	<i>Merī kitāb jāti-rahī thī.</i>
She keeps on advancing (going away from us) and keeps on looking behind the while.	<i>Wuh āge ko barhti-jāti hai aur murkar dekhti-jāti hai.</i>
Light every other lamp.	<i>Ek battī ār ek battī sulgāte jā,o</i> (Bombay idiom), or <i>Ek battī chhoṛkar har ek dūsri battī jalāte jā,o.</i>
What is this called in Hindus- tani?	<i>Yih Hindūstānī meñ kyā kahlātā hai?</i> or, <i>Is ko Hin- dūstānī meñ kyā kahte haiñ?</i>

Tell them (order them) to give me my book.	<i>Unko kaho ki merī kitāb de-deñ.</i>
Inform them that their brother has come (unexpectedly).	<i>Un se kaho, "tumhārā bhāī āyā hai."</i> <sup>1</sup>
Tell him to go.	<i>Use jāne ko kaho (not bolo).</i>
I want to say something to you.	<i>Main tum se kuchh bolnā chāhtā hūn.</i>
I ordered him to burn wood.	<i>Main ne lakṛī jalāne ko kahā thā.</i>
The house fell down suddenly.	<i>Makān ḍhah-ḥayā.</i>
The city is being pulled down.	<i>Shahr ḍhah-rahā hai.</i>
I lay down.	<i>Main leṭ-rahā, or main leṭ-gayā.</i>
I remained lying down.	<i>Main leṭā-rahā.</i>
Ancient writers have written (some time ago).	<i>Qadīm likhne-wāle is tarāh likh-ga, e haiñ.</i>
I composed this <i>ghazal</i> of my own accord.	<i>Main ne yih ghazal kah-lī.</i>
I composed this <i>ghazal</i> at some one's request.	<i>Main ne yih ghazal kah-dī.</i>
His own mother (not his <i>sauteli māñ</i> ) is dead.	<i>Us kī apnī māñ mar-ga, ī.</i>
Why should I do it—I don't want to?	<i>Kyūn karūn; apnā (or merā) dil nahīn chāhtā?</i>
We must maintain our own people.	<i>Apnoñ kī parwarish zarūr hai.</i>
Every one has his own fashion, method.	<i>Har ek kī apnī apnī chāl dhāl hai.</i>

<sup>1</sup> Or simply *āyā*, if he were expected. Direct narration.

- Every one values his own life. *Apnī jān sab ko pyārī hai.*  
 He thinks of his own benefit only. *Us ko apne hī fā,ide kā khayāl hai.*  
 I cannot quit my nature, habit. *Apnī 'ādat (mujh se) tark nahīn kī-jātī.<sup>1</sup>*  
 I came here of my own accord. *Main apne āp yahān āyā.*  
 What, do you look on this as your own property ? *Kyā, yih chīz apnī samajhte ho ?*  
 Kindly send some one to ask the Sahib when he will go to Agra. *Ṣāhib se puchhwā-māngā,iye kī Āgrā kab jā,ēnge.<sup>2</sup>*

## LESSON 28.

Use of the suffix *sā, se, sī*.

(a)—*Sā, se, or sī* (according to gender and number) added to a substantive, or to the oblique form of personal pronouns, converts these into adjectives denoting similitude or resemblance ; as : from *haiwān*, a beast, comes *haiwān-sā*, like a beast, beastly.

(b)—*Milnā*, intr. (takes dat. and abl. of person). To find, to be found ; obtained ; to meet with, to happen on ; to resemble ; be mixed ; to join ; be connected ; harmonise with (tune) ; to tally with, etc.<sup>3</sup>  
*Milānā*, tr. To mix ; introduce ; unite ; compare ; check with a list, etc., etc.

<sup>1</sup> *Kī-jātī hai* " is being done " ; present tense, passive voice, vide Lesson 47.

<sup>2</sup> Indirect narration. <sup>3</sup> Vide also p. 100 (i).

<i>Śūrat</i> , pl. <i>śūraten</i> , f.	Face ; form ; appearance ; manner.
<i>Is śūrat se</i> .	In this way.
<i>Is śūrat mein</i> .	In this case.
<i>Khūb-śūrat</i> , adj.	Of fine appearance, beautiful.
<i>Bad-śūrat</i> , adj.	Of bad appearance, ugly.
<i>Badī</i> , f.	Evil, vice.
<i>Ustād</i> , m.	Any teacher ; also a past-master, one skilled in any art.
<i>Ek-sā</i> , H.      }	All the same ; exactly alike ; uniform ; identical, no difference.
<i>Yak-sān</i> , P.      }	
<i>Kaifiyat</i> , pl. <i>kaifiyaten</i> , f.	The "howness," <sup>1</sup> nature, state, condition ; report ; remarks (in "column of remarks") ; view, any sight to be seen.
<i>Chālān</i> , m., (from <i>chalnā</i> ).	Invoice ; certificate of despatch ; despatch, forwarding a case or prisoner.
<i>Top</i> , pl. <i>topeñ</i> , f.	Gun, cannon.
<i>Pahar</i> , m.	A watch, <i>i. e.</i> , 3 hours.
<i>Do-pahar</i> , <sup>2</sup> f.	Mid-day.
<i>Tisrā pahar</i> , <sup>2</sup> m.	Afternoon.
<i>Jāñch partāl karnā</i> .	To examine accounts.

<sup>1</sup> Ar. *kaif* "how?"

<sup>2</sup> *Do-pahar* and *si-pahar* are feminine, but (*tisrā*) *pahar* is masculine.



<i>Hundī</i> or <i>hundawī</i> , f.	Bill of exchange; <i>vulg.</i> a cheque.
<i>Naṣīhat</i> , pl. <i>naṣīhateñ</i> , f.	Admonition.
<i>Ṣalāḥ</i> , pl. <i>ṣalāḥeñ</i> , f.	Advice; (in pl. = advice on various subjects).
<i>Jald</i> , adv.	Soon.
<i>Jaldī</i> , f., subs.	Quickness.
<i>Sipāhī-sā</i> , or <i>sipāhī-kā sā</i> .	Like a soldier, soldier-like.

(c)—*Sā*, etc., added to adjectives of size or quantity, signifies “very,” as: *Bahut-sā* “very much”; *zara sī bāt par* “at a very little matter, a trifle.” Added to other adjectives it signifies “somewhat,” as: *Kālā-sā* “somewhat black, blackish, black-looking”; *bāñkā-sā* “somewhat, rather, foppish.”

(d)—When *sā*, *se*, *sī* is added to *kaun* “who?”, *kaun* is not (but *sā* is) inflected, *vide* Lesson 5 (e), as: *Yih kaun-se ghore kā zīn hai* “of what horse is this the saddle”?; *kaun sā* as compared with *kaun* indicates surprise or negation, or refers to a number.

(e)—*Ko, ī-sā* means “any at random, any one you like etc.”; *mujhe ko, ī-sī pinsil do* “give me any pencil”; *ko, ī sī naukarī bhī mujhe mile to main karūngā*, “no matter what work it is, I will do it willingly.”

(f)—*Sā* is also added to a noun in the genitive, as: *Gīdaṛ kutte kā sā* (or *kuttā sā*) *ek jānwar hai* “a jackal is an animal resembling a dog.” This genitive construction is to be preferred with nouns.

(g)—Instead of *yih-sā* and *wuh-sā* “like this” and “like that”, *aisā* and *waisā* are used.<sup>1</sup> *Mujh-sā* (or colloquially *merā-sā*) “like me”; *tujh-sā* (or colloquially *terā-sā*) “like thee”; but *ham-sā* or *hamārā-sā*, *tum-sā* or *tumhārā-sā* “like us,” “like you.” *Us kā sā* (not *us sā*) “like him.” *Mujh gharīb-sā* “like poor me”; *us faqīr sā* “like that faqīr.”

<sup>1</sup> Similarly *kaisā* is for *kis-sā*.

(h)—The forms *mujh kā, tujh kā, ham kā, tum kā*, which may be styled true genitive forms are used when an adjective is in apposition, as : *Mujh kam-bakht ke naṣībōn meṇ* “in the fate of me the unfortunate.”

(i)—*Milnā* with *se* means “to pay a visit” “to make acquaintance or to say good bye”, but with *ko* “to happen on,” as : *Raste meṇ ek ādmī mujh ko milā* “I met a man on the road (by accident)”; *merā khoyā hū, ā rūpiya mujh ko milā* “I got back my lost money”; *mujh ko in'ām milā*, “I got a reward”; but *wuh mujh se milne ko āyā hai* “he has come to see me.”

(j)—Note the following idioms with *paṛnā* :—*pīchhe paṛnā* “to run after, importune, pester”; *pālē paṛnā* “to fall into the clutches of”; *mārā paṛnā* “to be undone”; *phāṅsī paṛnā* “to be hanged”; *mujh par mār paṛī* “I was beaten”; *jan ke lalē paṛnā* “to be in danger”.

## LESSON 29.

What particular house is *Yih kaun-sā makān hai?*  
this (several having been  
mentioned) ?

To what set of horses do *Yih kaun-se ghorōn ke zīn*  
these saddles belong (i.e., *haiṇ?*  
the riding, or the dāk horses,  
etc.) ?

There is none as expert as I am *Mujh-sā, is shahr meṇ. ko, i*  
in this city. *ustād nahīn.*

He is skilled in this. *Is kām meṇ wuh baṛā ustād*  
*hai.*

He resembles his brother in *Śurat meṇ apne bhā, i se miltā*  
appearance. *hai.*

Give me a smallish quantity of *Tharā-sā wilāyatī pānī (mujhe)*  
soda-water. *do.*

- Pour slowly (said as the servant commences to pour). *Thorā thorā pānī dālo.*
- He looked like a sepoy. *Us kī<sup>1</sup> sipāhī kī sī šūrat thī.*
- He looks like a sepoy, *or* he is like a sepoy in qualities. *Wuh sipāhī-sā ādmī hai ; wuh sipāhī kā sā ādmī hai.*
- We'll all eat it in company together. *Sab milkar khā,ēnge.*
- I compared my watch with to-day's mid-day gun. *Āj. do pahar kī top se apnī gharī milā,ī.*
- What do nine, and eighteen, and twenty-seven, added together, make ? *Nau, aur aṭṭhārah, aur satā,īs milke kai<sup>2</sup> hote haiñ ?*
- I have put my mare to the Government stallion. *Main ne apnī ghorī sarkārī sāṇḍ se milā,ī.*
- Don't let these horses smell each other, (put their noses together). *In ghorōñ ko nāk mat milāne do.*
- God grant my brother may soon come to see me (and then go away) ; *but* [—that I may find him soon]. *Khudā kare merā bhā,ī jald mujh se mil-jā,e [but jald mujh ko mil-jā,e.]*
- Please arrange a meeting between him and the L. G. *Āp Lāṭ. Śāhib se inhen<sup>3</sup> milwā-deñ.*
- Mix some water with this milk. *Dūdh meñ thorā pānī milā,o.*
- Mix the water and the milk together. *Dūdh aur pānī ko milā,o.*

<sup>1</sup> *Kī* as *gūrat* is feminine.

<sup>2</sup> *Kāi*, pl., “how many?”

<sup>3</sup> Plural for respect.

Adding a hundred of rupees out of my own pocket I will send you a bill for five hundred altogether.	<i>Sau, main apne pās se milākar, pūre pān<sup>1</sup> sau kī hundawī tum ko bhejtā hūn.<sup>2</sup></i>
This person's appearance tallies with the description on the forwarding letter.	<i>Is shakhṣ kī ṣūrat chālān kī kaifiyat se miltī hai.</i>
Both closely resemble each other.	<i>Donoñ kī ek-sī ṣūrat hai, or Unkī ṣūraten miltī haiñ (or miltī jultī haiñ)<sup>3</sup>.</i>
Are there any flowers and fruit in that garden ?	<i>Us bāgh meñ kuchh phul phal haiñ?</i>
A smallish amount.	<i>Kuchh thore se haiñ.</i>
He is a somewhat elderly person.	<i>Wuh kuchh buddhā sā ādmī hai.</i>
I gave him a lot of good advice (admonition), but he paid no heed.	<i>Main ne bahut sī naṣiḥat kī, lekin us ne ek na-sunī<sup>4</sup> (or mānī).</i>
My advice to you is not to do this.	<i>Merī ṣalāḥ yih hai ki tum yih kām na-karo.</i>
Come, let us consult together.	<i>Ā,o āpas meñ is bāt ke बारे meñ ṣalāḥ karen.</i>
What book do you want ?	<i>Kaun kitāb māṅgte<sup>5</sup> ho ?</i>
Give me any one of them.	<i>Ko,ī sī do.</i>

<sup>1</sup> *Pān* for *pāñch* "five."

<sup>2</sup> Present tense to indicate immediate future.

<sup>3</sup> *Julna* has no meaning ; the jingling phrase gives the idea of reciprocity.

<sup>4</sup> *Bāt* understood.

<sup>5</sup> Vulgar. Properly "are you asking for?"

## LESSON 30.

(a)— <i>Bachnā</i> , intr.	To save oneself, be saved ; be spared ; to be left over ; to recover, survive ; to avoid, shrink from.
<i>Bach-rahñā</i> .	To be or remain over ; to survive.
<i>Kisī chīz se bachā<sup>1</sup>-rahñā</i> .	On one's guard against, avoid.
<i>Bachā-rahñā</i> .	To remain safe.
<i>Bach-nikalñā</i> .	To get clean away, escape in safety.
<i>Bachat</i> , f.	Savings in money.
<i>Najāt pāñā</i> , tr.	To obtain salvation ; to be saved from danger.
<i>Nahīñ to ; warna</i> , conj.	Otherwise, if not.
<i>Go ; agarchi ; harchand</i> , conj.	Although.
<i>Sāmne</i> , prep.	In front of.
<i>Āmne sāmne</i> , adv.	Right opposite <i>each other</i> .
<i>Āmnā sāmñā</i> , or <i>samñā</i> , subs.	Coming face to face with, confronting.
<i>Bad-nām</i> , adj.	Of ill-repute ; defamed.
<i>Bad-nāmī</i> , f., subs.	Ill-repute ; disgrace ; defama- tion.
<i>Dar-bāñ</i> , m.	Door-keeper.

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<sup>1</sup> Past participle, i.e., *bachā (hū, ā) rahñā*.



<u>Khush</u> , adj.	Pleased, happy ; (in compounds "good, pleasant.").
<u>Khush-bū</u> , <sup>1</sup> pl. <u>khush-bū,ēñ</u> , f.	Scent.
<u>Khush-bū-dār</u> , adj.	Of sweet smell.
<u>Khushī</u> , pl. <u>khushiyāñ</u> , f.	Rejoicing ; happiness ; pleasure.
<u>Ṣuḥbat</u> , f.	Company, society, intercourse ; sexual intercourse (of humans only).
<u>Chor</u> , m..	Thief.
<u>Chorī</u> , f.	Theft.
<u>Chorī-karnā</u> , <u>Churānā</u> , tr.	To steal.
<u>Āñkheñ churānā</u> .	To avoid seeing another ; to connive at.
<u>Āñkheñ bachānā</u> .	To avoid being seen by another.

(b)—The *present participle* of a verb, prefixed to *rahnā*, signifies "to do continually" and is equivalent to *karnā* with the past participle, Lesson 20. (d) thus :—

- (1) *Wuh rotī-rahī hai* "she weeps off and on ;" sometimes = *royā kartī hai*.<sup>2</sup>
- (2) *Wuh kal se rotī-rahī hai* "she has been weeping off and on since yesterday."
- (3) *Wuh kal, din bhar, rotī-rahī* "she wept (remained weeping) all yesterday off and on", Lesson 23. (b) (2) ; but *wuh ro-rahī hai* "she is now weeping."<sup>2</sup>

<sup>1</sup> *Khush-bū* was formerly an adjective and *khush-bū,ī* a noun.

<sup>2</sup> But *ro,ē jāñī hai* she weeps continuously, without a break.

- (4) *Jab tak main wahān thā wuh barābar rotā-rahā (thā) = royā kiyā* "whilst, as long as, I was there, he continued weeping;" definite, time fixed; but :—
- (5)—*Wuh ro-rahā thā* "he was weeping continually;" no definite time.

(c)—(1) The first person is more worthy than the second, and the second than the third; thus in English "You and I," but in Hindustani "I and you." When, too, the subject consists of two or more persons, the verb will agree with the first person rather than with the second and with the second rather than with the third.

(2) This rule is, however, modified by regard for euphony; *Wuh aur tum is ko karoge* "you and he will do this"; not *tum aur wuh karoge*, as the second person plural verb sounds awkward close to *wuh*. Similarly, *Ham tum jā,eñge*, "I and you will go," and not *main tum jā,eñge*. "I and he will go" requires a plural verb, and according to the rule it must agree with the first person; but *main aur wuh ā,eñge* sounds awkward; write therefore *main aur wuh donoñ ādmi ā,eñge*.

## LESSON 31.

### Use of the pronoun *āp*.

(a)—The word *āp* literally denotes self, and it is so employed with any of the personal pronouns; as, *main āp jā,uñgā*, "I will go myself." It may also be used in the same sense without the personal pronoun; as : *āp jā,egā*, "he himself will go," *āp ā,eñge*, "we will come ourselves."

The word *āp*, however, is frequently employed in a very different sense, like our terms 'you sir,' 'your honour,' 'your worship' 'his honour,' 'his worship,' &c., and the verb, in such

cases, is in the third person plural. The words *ṣāhib*, "master, monsieur," and *huzūr*, and *janāb-i-ālī*, your honour, are used in a similar manner when a person is addressing, or speaking of, his superior in rank ; or as a mere matter of politeness, by strangers of rank and respectability, when addressing each other.

(*ḍ*)—*Āp* as an honorific requires the *third* person plural. In Delhi City, however, they incorrectly use the second person plural in speaking, as : *Agar āp kahte ho* (for *kahte haiñ*).

(*c*)—Avoid bad company else *Burī ṣuḥbat se bacho, nahīñ*  
you will be disgraced. *to* (or *warna*) *bad-nām ho-jā,oge.*

Keep clear of the fire, or *Āg se bacho, warna jal-jā,oge.*  
you'll be burnt.

He escaped death.

*Marne se bach-gayā.*

He just escaped death.

*Marte marte bach-gayā.*

He nearly fell off his horse.

*Ghore se girte girte bach-gayā*  
(or *rah-gayā*) ; or *Nazdik*  
*thā ki ghore se gir-jā,e.*<sup>1</sup>

The door-keeper was sitting at the door, but I evaded his watchfulness and went in (without his seeing me).

*Darwāze par dar-bān baiṭhā*  
*thā magar main uskī āñkh*  
*bachā-kar andar chalā-*  
*gayā.*

Though the thief came face to face with the police, yet he got away free.

*Go chor aur sipāhiyon kā*  
*āmnā sāmnā hū,ā, lekin*  
*wuh bach-kar nikal-gayā.*

<sup>1</sup> Aorist or Present Subjunctive ; *lit.* "it was near that he should fall."

He escaped punishment (*either* *Sazā se bach-gayā.*  
was let off *or* absconded).

I have come here of my own *Main āp se āp yahān āyā*  
accord, *hūn*; or *Main apnī khushī*  
*se yahān āyā hūn.*

It is a matter of rejoicing. *Barī khushī kī bāt hai.*

I am very pleased with him. *Main is se bahut khush hūn.*

Who asks after us? Who *Ham ko kaun pūchhtā hai?*  
cares what becomes of us?

(d)—Idioms:—

This house oppresses me. *Yih ghar mujhe kāltā hai.*

By all means let them come. *Shauq se ā,ēn.*

Return immediately (*lit.* if you *Agar roṭī wahān khā, o to pānī*  
eat there, drink here<sup>1</sup>). *yahān pī, o<sup>1</sup>.*

What the devil does *he* care *Unkī balā jāne<sup>2</sup> ki main*  
where I am dragging out *kahān parā hūn.*  
my existence.

If my book is torn you won't *Agar merī kitāb phat-ga, ī to*  
care a hang. *tumhārī balā se.<sup>2</sup>*

To be annoyed, put out. *Dil mailā honā.*

Everything was quite changed. *Kuchh kā kuchh ho-gayā.*

What has happened is the best *Jo hū, ā, mere haqq meñ bihtar*  
for my interests. *hai.*

<sup>1</sup> Easterns usually drink after they have finished their meal, not in the middle of it.

<sup>2</sup> *Vide Lesson 13. (b).*

The horse jibbed (*lit.* *Ghorā ar-gayā.*  
stuck).

A moonlight night. *Chāndnī rāt.*

The day preceding the new moon. *Chānd-rāt kā dīn.*

This place (*i.e.*, its climate) does not agree with me. *Yahān kī āb o hawā mere mizāj ke muvāfiq nahīn hai.*

This is no concern of mine (*lit.* do you know it and let him, or them, know it). *Tum jāno, wuh jāneñ.*

The horse sank in the mud. *Ghorā kīchar meñ dhas-gayā.<sup>1</sup>*

Each sepoy's share comes to three rupees. *Har ek sipāhī ke zimme tīn tīn rūpai baiṭh-ga, e.*

He's queer, not quite right in his head (or *lit.* his brain has started from its place). *Uske dimāgh meñ khalal hai (or uskā dimāgh chal-gayā).*

Don't anger me (*lit.* don't make me open my mouth). *Merā muñh mat khulwā, o.*

He must have come by the bazar. *Wuh bāzār se hoke āyā hogā.*

To build castles in the air (*lit.* *Khayālī pilā, o pakānā.*  
to cook imaginary pilaos.)

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<sup>1</sup> In the Punjab *khubnā*. *Dhasan*, m. (in the Punjab *khuban*) is also a quicksandy place.



## LESSON 32.

## Use of the Infinitive.

(a)—One use of the Infinitive or verbal noun, in Hindūstānī, is to express obligation ; thus, *tum-ko wahān jānā hogā* or *paregā*, you must (or will have to) go there.

(b)—*Are*, m., & *Arī*, f., (to Halloo ! ho ! hark ! servants and children) ;  
interj.

*Are are !*

*Ajī*, m. and f. ; interj.

*Yūn*, adv.

*Jūn kā tūn*.

*Chāhiye*, impers. verb.

*Chāhiye thā*, impers. verb.

*Darkār hai*.

*Munāsib*, adj.

*Zarūr*, adj. and adv.

*Jā, e zarūr*, m.

*Zurūrat*, f.

*Intizām*, m.

*Hājat*, pl. *hājateñ*, f.

*Muhtāj*, adj. and subs.

*Gharīb*, <sup>1</sup> adj.

Good gracious !

Oh Sir ! Oh Madam !

Thus.

As it was before, (*specially with regard to quantity*).

Is necessary, wanted ; ought, should.

Ought to have been.

Is necessary, is wanted.

Proper, fitting ; reasonable.

Necessary ; necessarily, surely.

W. C.

Necessity.

Management ; preparation ; administration ; discipline ; order.

Need.

In need, in want ; pauper.

Poor ; quiet, inoffensive.

<sup>1</sup> Originally " foreigner, stranger" : *‘ajīb o gharīb* "rare, strange."

<i>Rozī</i> , f.	Daily bread ; portion ; divine grace, power.
<i>Rozgār</i> , m.	Employment ; (in literary Urdu = <i>zamāna</i> "time").
<i>Qalamī</i> <sup>1</sup> <i>kitāb</i> , f.	A "written book," <i>i. e.</i> , manuscript.
<i>Gulābī</i> (from <i>gulāb</i> rose).	Pink.
<i>Jārā</i> , m., subs.	Cold ; <i>also</i> ague ; in pl. cold season.
<i>Gulābī jārā</i> .	Spring and autumn cold, mild cold.
<i>Saj-rakhnā</i> , tr.	Put in order beforehand.
<i>De-rakhnā</i> , tr.	To give in advance.
<i>Le-rakhnā</i> , tr.	To take or purchase beforehand.
<i>Tālnā</i> , tr.	To exceed a fixed time (tr.) ; put off, defer, postpone ; to evade.
<i>Bāt tālnā</i> , tr.	To reject an oral request.
<i>Ghul machānā</i> , tr.	To make a clamour ; to raise an alarm.
<i>Charchā machānā</i> , tr.	Spread a rumour.
<i>Dil-bahlānā</i> , tr.	To amuse oneself.
<i>Nām ḍubonā</i> , <sup>2</sup> tr.	To disgrace one's name.

<sup>1</sup> *Qalam* 'pen<sup>2</sup> *Ḍubonā* to drown.

<i>Thamnā</i> , intr.	To cease.
<i>Thāmnā</i> , tr.	To stop ; catch hold of.
<i>Sambhālnā</i> , intr.	To pull oneself together ; save oneself from falling ; keep ones' balance.
<i>Sambhālnā</i> , tr. <sup>1</sup>	To support or hold up, save from falling ; take care of ; maintain ; manage ; <i>dil</i> <i>sambhālnā</i> = control one- self, curb one's emotions.
<i>Sambhālā-lenā</i> , <sup>1</sup> tr.	To rally before death ; to mend one's way.
<i>De-mārnā</i> , tr.	To dash a thing against another.
<i>De-dālnā</i> , tr.	To give away completely.
<i>De-ṣaṭaknā</i> , or <i>ṣaṭak-denā</i> (not so forcible), tr.	To dash on the ground.
<i>De-pachhārnā</i> , or <i>pachhār-</i> <i>denā</i> , tr.	To throw on the back (in wrestling).

(c)—*Chāhiye* and *chāhiye thā* either take the dative of the person, etc., as do *hogā* and *paregā* ; or else they are followed by the Aorist or Present Subjunctive with *ki*, as :  
*Tumko wahāñ jānā chāhiye*, or *chāhiye ki tum wahāñ jāo*  
“you ought to go there.”

<sup>1</sup> The old spelling was with *m*, the new is with *n* (*m*).

The plural *chāhiyēn* is used in the Punjab and in Delhi, but not in Lucknow.

*Remark.*—In the negative of “should, ought,” either *nahīn* or *na* is used, but the latter is preferable. If, however, *chāhiye* means “wanted,” *nahīn* must be used.

(*d*)—The infinitive may be used as a future imperative or polite present imperative; <sup>1</sup> it is less imperious (and consequently more polite) than the imperative. *Vide* Lesson 54. (*f*).

(*e*)—The inflected infinitive with *kā*, *ke*, *kī* expressing intention is used only in the negative. The substantive verb “I am, he is,” etc., is understood after it, as : *Wuh nahīn likhne kā (hai)* “he has no intention whatever of writing.”

(*f*)—*Shukr* “thanks” specially means *Khudā kā shukr*. “Thank you” for a small obligation is *taslim*, or is expressed by touching the forehead with the right hand and bowing. Hindus say *bandagī*. *Āp ka barā mamnūn hūn* is “thanks” for a gift, etc.

(*g*)—(1) Nouns preceded by a cardinal number may be in the singular or plural, latter preferable, as : *Do larkī* or *do larkiyān* “two girls.” If, however, the noun is masculine and ends in *ā*, the plural must be used, as : *Do ghore* (not *do ghorā*). With large numbers, however, the noun may be in the singular, as : *Sau ghorā hāzīr thā* ; *sau sipāhī hāzīr thā*.

(2) If the noun denotes money, measure, quantity, time, distance, manner, the noun is generally in the singular, as : *Do hafte tak* “for two weeks” ; *das rās ghorā hai* “ten head of horse” ; *do tarāf se* “from two sides” etc. *Chālīs ashrafī* “forty ashrafī,” but in “*chālīs ashrafiyān*” <sup>2</sup> “so many as forty ashrafī,” there is emphasis on the number forty.

<sup>1</sup> It is also used for calling attention as *sunnā* “listen !” ; *dekhnā* “see, beware !”

<sup>2</sup> *Chālisoṅ ashrafiyān* “all the forty ashrafis.”

(h)—The formative plural of certain numbers below a hundred, is used without a post-position, as : *Darjanoñ* “dozens of” ; *korīyoñ* or *bīsoñ* “scores of” ; *pachāsoñ* “fifties of.” The numbers one hundred and upwards are all so used, as : *Saikroñ*, *hazāroñ*, *lākhoñ*, *karoroñ*. A similar idiom exists in nouns denoting quantity, and in some nouns denoting time, as : *Manoñ anāj* “maunds of grain” ; *seroñ* “seers of” ; *ḍheroñ* “heaps of” ; *haftoñ* “many weeks” ; *barsoñ guzar ga,e* “years passed away.” *Sāl-hā sāl*, *hazār-hā hazār* and *hazāroñ hazār* ; *karor-hā karor* ; *lākh-hā lākh* are similar idioms. The -hā is the Pers. pl.

(i)—In Forbes, Lesson I, section 24, it is stated that adjectives agree with their substantives. There is, however, an exception to this rule. If the substantive is an object with *ko*, the adjective following it must be masculine singular, as : *Gārī ko kharā karo* “stop the carriage,” but *gārī kharī karo*.

### LESSON 33.

(a)—I require a pony. *Mujhe ek ṭaṭṭū chāhiye* or *darkār hai*.

We want ten books like this. *Ham logon ko das aisī kitāb-eñ chāhiye(ñ)*.

You ought to have been a soldier. *Tum ko sipāhī honā chāhiye thā*, or *chāhiye thā ki tum sipāhī hote.*<sup>1</sup>

This is as it should be. *Yūn-hī chāhiye*.

Write an answer soon ; if you don't (otherwise), I am with you (*i.e.*, look on me as present with you there). *Jawāb jald likho, warna mujh ko wahīn maujūd samajhnā*.

<sup>1</sup> *Hote* Past Conditional tense.



You ought not to have done this.	<i>Yih bāt tum ko munāsib na-thī</i> ; or <i>yih bāt tum ko chāh- iye na thī</i> .
We must arrange for this.	<i>Is bāt kā intizām karnā chāh- iye</i> .
This is an important matter.	<i>Yih barī zurūrat kī bāt hai</i> (or <i>barī zarūrī bāt hai</i> ).
Of what are you in need.	<i>Tum ko kis chīz kī hājat hai ?</i>
That man is poor, he is needy (in want).	<i>Wuh ādmī gharīb hai, muhtāj hai</i> .
This horse is quiet.	<i>Yih ghorā gharīb hai</i> .
He is in need of even his daily bread.	<i>Rotī tak kā muhtāj<sup>1</sup> hai</i> .
He has to go somewhere ( <i>lit.</i> there is for him <i>the</i> going somewhere.)	<i>Us ko kahīn jānā hai</i> .
He will have to go, must go, somewhere.	<i>Us ko kahīn jānā hogā</i> (or <i>paregā</i> ).
God gives us our daily bread.	<i>Khudā rozī detā hai</i> .
I refuse to listen to such things.	<i>Main aīsī bāteñ nahīn sunne kā [hūñ]</i> .
He has gone to prison (before trial).	<i>Wuh hājat<sup>2</sup> meñ gayā hai</i> = <i>(hawālāt)</i> .
God grant you His grace, so that you may obey your parents.	<i>Khudā tum ko is bāt kī rozī de kī tum mān-bap kī farmān-bardārī karo</i> .
They ought to be here by now.	<i>Un ko ab tak yahān ā-jānā chāhiye thā</i> .

<sup>1</sup> Tak here is not a post-position ; *vide* Lesson 60 (b).

<sup>2</sup> The origin of this curious but common idiom is obscure.

Look after these things, take care of them.	<i>In chīzoñ ko sambhālo.</i>
He managed this well.	<i>Yih kām us ne <u>khūb</u> sambhālā.</i>
Hold up, pull yourself together, (to a person on tripping).	<i>Sambhlo.</i>
Keep a civil tongue in your head.	<i>Zabān sambhāl-kar bolo.</i>
Pulling herself together she said—.	<i>Us ne, sambhllakar, kahā ki—.</i>
The rain has stopped.	<i>Pānī tham-gayā.</i>
Hold this, keep it.	<i>Is ko thāmo (or pakro).</i>
(b)—Idioms :—	
It is spoken in everyday collo- quial.	<i>Roz-marra<sup>1</sup> meñ bolte haiñ.</i>
Keep the soup on the fire till the liquid is reduced by a fourth.	<i>Shorbe ko itnī der chūlhe par rakho ki chauthā,ī pānī jal-jā,e.</i>
Can hearsay be equal to the evidence of one's eyes ?	<i>Kānoñ<sup>2</sup> sunī<sup>3</sup> bāt āñkhoñ<sup>3</sup> dekhī<sup>3</sup> ke barābar ho-saktī hai ?</i>
I felt intensely jealous.	<i>Merī chhātī par sāñp-sā phir- gayā.</i>
To be faithless.	<i>Tote<sup>4</sup> kī tarah āñkh pher- lenā (or badalnā).</i>

<sup>1</sup> *Roz-marra*, adv. "daily," and subs. "colloquial speech."

<sup>2</sup> *Se* understood.

<sup>3</sup> *i. e.*, *sunī hū,ī* and *dekhī hū,ī*.

<sup>4</sup> Unlike other birds, a parrot that has escaped does not return to its cage.

## LESSON 34.

( <i>d</i> )— <i>Yahīn</i> (emphatic).	In this very place.
<i>Wahīn</i> (emphatic).	In that very place.
<i>Kahīn</i> .	Somewhere, anywhere ; <i>also</i> I fear lest ; if ; ever ; far more.
<i>Aisā</i> , <sup>1</sup> adj. & adv. (correl. is <i>jaisā</i> ).	Thus, like this, such, so.
<i>Aise</i> , adv.	Thus, so.
<i>Jaisā</i> , adj. & adv. (correl. <i>waisā</i> .)	As, such.
<i>Jaise</i> , adv.	As, such as.
<i>Jitnā</i> , adj. (correl. <i>utnā</i> so much).	As much as.
<i>Jitne</i> , pl.	As many as.
<i>Na to</i> (or <i>na</i> )— <i>na</i> .	Neither—nor.
<i>Yā to</i> (or <i>yā</i> )— <i>yā</i> .	Either—or.
<i>Tāzī</i> , m.	Greyhound.
<i>Jahāz</i> , m.	Ship (of any kind).
<i>Jahāzī</i> , adj. & subs.	Any passenger or official in a ship ; imported ; in the Punjab also an English greyhound.
<i>Itnā</i> , H. (for things present).	} This much.
<i>Is qadr</i> , H. P. (correl. <i>jitnā</i> ).	

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<sup>1</sup> For *yih-sā*, vide Lesson 28 (g).

<i>Jitnā</i> , <sup>1</sup> H.	}	As much as.
<i>Jis qadr</i> , H. P.		
<i>Utnā</i> }	} (for things absent.)	That much.
<i>Us qadr</i> }		
<i>Jahān</i> (correl. is <i>wahān</i> <sup>2</sup> ).		The place where, when.
<i>Jahān kahīn</i>		Wherever.
<i>Jidhar</i> (correl. is <i>udhar</i> , thither).		Whither.
<i>Pahlā</i> , adj.		First.
<i>Pahle</i> , adv.		Firstly, at first.
<i>Chain</i> , m.		Ease, comfort ; <i>also</i> now the English word "chain." f.
<i>Khaṭra</i> , m.		Danger.
<i>Khaṭre meñ dālnā</i> , tr.		To risk.
<i>Murgh</i> , m.		Colloquially a cock ; ( <i>in writing</i> any bird).
<i>Murghā</i> , m.		Cock (domestic fowl).
<i>Murghī</i> , f.		Hen (domestic fowl).
<i>Chharī</i> , f.		A light walking-stick.
<i>Lāṭhī</i> , f.		A long heavy stick used as a weapon.
<i>Chharrā</i> , m.		Small shot.
<i>Golā</i> , m.		A large ball ; a cannon ball.
<i>Golī</i> , f.		A small ball ; a bullet ; a pill.
<i>Chhurā</i> , m.		A large knife with handle.

<sup>1</sup> The Hindi *so* (correl. of *jo*) is now rare ; but *taisā* (correl. of *jaisā*) is obsolete.

<sup>2</sup> In old Urdū *tahān* was the correlative.

<i>Chhuri</i> , f.	A small-or dinner-knife.
<i>Jab</i> (correl. <i>tab</i> or <i>to</i> ).	When.
<i>Jab kabhī</i> .	Whenever.
<i>Jab tab</i> .	Now and then.
<i>Lāl</i> , adj. & subs. m.	Red ; an amadavat.
<i>L'al</i> , m. subs.	Ruby.
<i>Lāl kurtī</i> , f.	British regiment.
<i>Chaurā</i> , adj.	Wide, broad.
<i>Chaurā,ī</i> , f.	Breadth.
<i>Lambā,ī</i> , f.	Length.
<i>Gahrā</i> , adj.	Deep ; the surface of the water being far from the ground-surface, (of a well).
<i>Gahrā,ī</i> .	Depth.
<i>Aisā waisā</i> .	Middling, or less than middl- ing, not up to much, so so.
<i>Aisā taisā</i> .	Of bad character.
<i>Sharam-gāh</i> , f.	The privy parts.
<i>Kitne ko</i> (or <i>meñ</i> ) ?	For how much, for what price ?
<i>Itne meñ</i> .	For so much ; <i>also</i> in the meantime.
<i>Jahān tahān</i> .	Everywhere ; <i>also</i> here and there.
<i>Yahān tak</i> .	Thus far ; to such a degree, so, such a—.



## LESSON 35.

## Use of the Relative and Correlative.

(a)—Strictly speaking, the Hindūstānī language does not possess a relative pronoun corresponding to our ‘who,’ ‘which,’ and ‘that.’ For example, “The man is wise who speaks little,” is expressed in Hindūstānī as follows:—*jo shakhṣ dānā hai so*<sup>1</sup> (or *wuh*) *kam boltā hai*; literally, ‘whatever man is wise, the same speaks little.’ Here the word *jo* is called the *relative*, and *so*<sup>1</sup> the *correlative*.

## EXAMPLES.

That which you say is all true. *Jo tum kahte ho, (wuh) sab sach hai.*

Speak plainly whatever comes into your mind. *Jo kuchh (kī) tumhāre dil meñ āwe, (wuh) ṣāf kaho.*

The man whom you saw in the city yesterday died this morning. *Jis shakhṣ ko tumne kal shahr meñ dekhā thā, wuh āj fajr ko mar-gayā.*

The letter which you wrote to me has not arrived. *Jo chitṭhī tumne mujhe likhī thī, wuh nahīn pahūnchī.*

Where there is a rose, there is also a thorn. *Jahān gul hai, wahān<sup>2</sup> khār (bhī) hai.*

As you act, so will you experience. *Jaisā karoge, waisā pā,oge.*

Wherever you go, there will I also go. *Jidhar tum jā,oge, udhar main bhī jā,ūngā.*

As the master, so will the scholars be. *Jaisā ustād waise hī shāgird hōnge.*

<sup>1</sup> *So* is practically obsolete in Urdu.

<sup>2</sup> In Forbes *tahān*; now obsolete except in *jahān tahān* “everywhere” and “here and there.”

(b)—The construction of the relatives and correlatives corresponds, as one writer points out, to the construction “*Where the bee sucks, there suck I.*”

There is another construction with the relative pronoun, which corresponds to the English, as : *Ādmī, jo (or jo-ki) dānā hai kam boltā hai* “the man who is wise speaks little”; or *wuh ādmī jo (or jo-ki) dānā hai kam boltā hai = jo ādmī dānā hai wuh kam boltā hai.* [*Vide* also Lesson 55 (a)].

(c)—*Āisā, jaisā, waisā, jitnā, utnā, itnā*, and also the interrogatives *kaisā* and *kitnā*, are pronominal adjectives and agree with the substantives to which they refer. They are also adverbs. *Aise* and *jaise* are adverbs only, and indeclinable. As adverbs, either form *aisā* or *aise*, etc., can be used.

*Remark.*—In the Punjab sometimes *aisā* alone is used for *aisā waisā*, as : *Wuh aisā ādmī hai* “he is so so, not much good.”

(d)—The negative *na* repeated, means *neither—nor*, as : *Wuh na hiltī<sup>1</sup> hai na dultī<sup>1</sup>* “she neither moves nor stirs.” Idiomatically, however, the first *na* is often omitted, as : *Uskā mālik Zaid hai na Umar, balki main<sup>2</sup>* “its owner is neither Zaid nor Umar, but I.”

The conjunction *aur* “and” is often prefixed to the second *na*, as : *Na main bolūngā aur na tum* “neither will I speak nor will you.”

(e)—(1) *Yā* “or,” repeated, means *either—or*, as : *Yā to apnā kām kar, yā chaltā phirtā na<sup>3</sup> ar ā* “either do your business or be off (*lit.* or appear to my sight moving away).”

As with *na*, the conjunction *aur* is sometimes prefixed to the second *vā*, as : *Yā “Bāgh o Bahār” parho aur yā “Eds*

<sup>1</sup> *Hai* is of course understood after *dultī*.

<sup>2</sup> *Hūn* understood after *main*.

*tū Skauting*” “read either the *Bāgh o Bahār*, or the *Aids to Scouting*,” but it is better to omit the *aur*.

(2) *Yā—yā* “or” is also idiomatically used for “whereas” (*ḥalan-ki* in good Urdu), i.e., it expresses great contrast, as : *Yā (to) pahle taṅg-dastī thī, yā ab chain hī chain hai* = “at first I was poor, *whereas* now I live in nothing but luxury.”

Compare the use of *kahān* Lesson 38 (d), and *aur*, Lesson 43 (b).

(f) *Kyā—kyā* means *whether—or* (inclusive), as : *Kyā amīr kyā faqīr* “whether rich or poor, high and low.”

*Khwāh—khwāh*, and *Chāhe—chāhe* ditto (but exclusive).

(g) “*When*” expressing a future condition, is in English often followed by the Present Tense, but in Hindustani the Aorist or Future is necessary, as : “When (or if) he comes, tell me” *jab wuh ājā, e* (not *ā-jā, egā*) *mujhe khabar<sup>1</sup> denā*. But if the first verb is future the second must be future; *vide* Lesson 61 (b).

(h)—*So* also means “therefore, so,” as : *Tum ne wahān jāne ke liye mana<sup>1</sup> kiyā thā so main wahān nahīn jā, ūṅgā*. The correlative *so* is seldom used in modern Urdu; but as *jo ho ho* for “happen what may” would sound ill, *jo ho so ho* is used.

(i)—He delights in dan- *Jis kām meṅ khatra hai wuhī*  
ger. (or *wuh*, or *so*) *usko pasand hai*.

This is the sais whose pony *Yih wuhī sā, is hai jiskā*  
was here yesterday, (*lit.* what *ṭaṭṭū kal yahān thā*, (or *jo*  
pony was here yesterday, its *ṭaṭṭū kal yahān thā, uskā*  
sais is this.) *sā, is yih hai*).

<sup>1</sup> But *Jab wuh ā-jā, egā main khabar dūṅgā*; if the *apodosis* is an Imperative, the Aorist is used in the *protasis*.

- I have the pencil you had. *Mere pās wuh pinsil hai jo tumhāre pās thī.*
- Is it in the same spot it was in yesterday ? *Kyā wahīn hai jahān kal thā ?*
- Every one eats the fruits of his own actions. *Jis ne jaisā kiyā waisā pāyā.*
- Is this a cock or a hen ? *Yih murghā<sup>1</sup> hai yā murghī ?*
- He has either a cock or a hen. *Us ke pās yā to<sup>2</sup> murghā hai, yā murghī.*
- It is neither a cock nor a hen, it is a pigeon. *Na murghā hai na murghī, kabūtar hai.*
- I have neither your walking stick nor your brother's. *Mere pās na to tumhārī chharī hai na tumhāre bhāī kī.*
- It is as far from here as my house. *Itnī dūr hai jitnī dūr merā ghar hai.*
- Might is right. *Jis kī lāṭhī us kī bhainś.*
- Why he's *here* ! But he's here in this very place. *Wuh to yihīn hai.*
- As many saddles as are *here*. *Itne zīn jitne yahān haiñ.*
- As many books as are *there*. *Utnī kitābēñ jitnī wahān haiñ.*
- "What are you doing ?" *"Kyā karte ho ?"* "Nothing." (*lit.* I am seated thus, *i.e.*, as you see.) *"Aīṣā hī baithā [hū,ā] hūñ."*

<sup>1</sup> Colloquial, *vide* p. 117.

<sup>2</sup> Or omit *to*.

Have you a greyhound like this?	<i>Tumhāre pās aisā tazī kuttā hai (jaisā yih hai)?</i>
He has a bull-terrier just like this.	<i>Us ke pās aisā hī bul-dānk<sup>1</sup> hai.</i>
He has an English greyhound exactly like that.	<i>Uske pās waisā hī jahāzī hai jaisā (kī) wuh hai.</i>
It is not as large as the Captain Sahib's horse.	<i>Wuh itnā barā nahīn hai jitnā kī Kaptān Ṣāhib kē ghorā.</i>
My <i>chudder</i> is not as long and as wide as this one.	<i>Merī chādar itnī lambī<sup>2</sup> chaurī nahīn jitnī yih hai.</i>
You will get this, when you come here.	<i>Jab tum yahān hoge (tab) tumko yih chīz milegī.<sup>3</sup></i>
He comes to see me now and then.	<i>Jab tab mere pās ātā hai.</i>
Come to see me whenever you get leisure; but He comes to see me whenever he gets leisure.	<i>Jab kabhī furṣat mile mujhse milnā; but Jab kabhī furṣat miltī hai<sup>3</sup> wuh mujhse miltā hai.<sup>3</sup></i>
God is everywhere.	<i>Khudā jahān tahān ḥāzīr hai.</i>
The maidan is quite open, except that here and there there are trees.	<i>Maidān bil-kul ṣāf hai lekin yahān wahān darakht hai.</i>
The camel is an ungainly beast.	<i>Unī bhaddā jānwar hai.</i>

<sup>1</sup> *Bulī kuttā* "bull-dog"; *ṣāhib logon kī kuttā* "fox-terrier."

<sup>2</sup> Note the omission of *aur*.

<sup>3</sup> *Vide (g)*, and note I, p. 121.



As quickly as possible.

*Jahān tak jald mumkin ho ; or  
jahān tak jald ho-sake.*

He is such a fool that he does  
not even know how to feed  
himself ; he is an utter ass.  
Neither is this right nor that.  
Hang him !

*Wuh yahān tak be-wuqūf hai  
ki khānā khānā bhī nahīn  
jāntā ; wuh bilkul gadhā hai.  
Na yih durust hai na wuh.<sup>1</sup>*

*Us par tin harf.<sup>2</sup>*

Hang you and your master too.

*Tum par aur tumhāre ustād  
par bhī tin harf.*

### LESSON 36.

(a)—The phraseology of Eastern languages is more dramatic than ours. As a rule, when reference is made to the words or actions of a third person, the direct narration is used, *i.e.*, that pronoun must be used which the person himself made use of on the occasion. This peculiarity completely alters the whole structure of a Hindūstānī sentence compared with the corresponding English. For example, "The prisoner told me that he would kill *Shaikh Hasan* if he saw him" *qaidi ne mujh-se kahā ki, Main Shaikh Hasan ko mār-dālūngā agar usko dekhūn*, literally, "the prisoner said to me thus, 'I will kill *Shaikh Hasan* if I see him.'"

(b)—*Chhūtnā*, intr.

To be set free, liberated ; to be let go ; be loose ; be omitted ; to go off (of a gun) ; be effaced (of spots) ; to spout ; to start ; to run (of colour) ; to be left behind ; be fired (fire-works, gun).

<sup>1</sup> *Na yih na wuh durust hai*, is bad Urdu.

<sup>2</sup> *i. e. lām, 'ain, nūn.*

<i>Chhorṇā</i> , (tr. of <i>chhūṭnā</i> )	To leave behind ; let go ; set free ; fire a gun, etc., give up a work ; pardon, etc.
<i>Hawā chhūṭnā</i> , intr., or <i>chhorṇā</i> , tr.	To break wind.
<i>Chhor</i> or <i>chhorke</i> .	Except, omitting, not mentioning.
<i>Fawwāra</i> , m.	A fountain.
<i>Totī</i> , <sup>1</sup> f.	Parroquet (hen).
<i>Totā</i> , m.	Do. (cock).
<i>Qaidī</i> , m.	A prisoner.
<i>Qaid-khāna</i> , <i>Jel-khāna</i> , m.	Prison.
<i>Qaid karnā</i> , tr.	To imprison.
<i>Imtiḥān</i> , m.	Trial ; examination ; test.
<i>Kho-jānā</i> , intr.	To be lost.
<i>Khonā</i> , tr.	To lose.
<i>Khoyā-jānā</i> , pass.	To be lost.
<i>Chirāgh</i> , m.	Properly a native lamp ; often used for any light.
<i>Lamp</i> , m.	English lamp.
<i>Ṭhandā</i> adj.	Cold ; cool.
<i>Ṭhandā</i> , i, f.	Cool medicinal drink.
<i>Ṭhandak</i> , f.	Cold (opp. to heat) ; coolness.
<i>Ṭhandā karnā</i> , tr.	To cool ; to put out a lamp.
<i>Gul karnā</i> , tr.	To put out a lamp.
<i>Dar</i> , m.	Fear.

<sup>1</sup> But *tūtī* or *tūṭī* is the Rose-finch.

*Darnā* (*kisī se*), intr.

To fear.

*Khauf*, m.

Fear.

*Aisā na-ho*, H. }*Mabādā*, P. }

May it not be so ; lest.

(c)—Verbs of seeing, asking, replying, remonstrating, thinking, dreaming, hearing, hoping, inferring, wishing, seeming, implying, intending, and fearing, are usually followed by the direct narration.

(a)—The indirect narration, however, is also used occasionally, as : “Tell him I am ill” *us se kah-do ki main bīmār hūn* ; or direct, *Us se kah-do ki śāhib bīmār haiñ*.

*Remark.*—(1) It will be seen that sometimes a sentence may mean two different things according to whether the hearer takes it as direct or indirect narration.

(2) *Kyūñkar nahīñ* (neg.) is used in indirect questions, or in direct questions signifying an affirmative, as : *Main dekhūñgā ki wuh kyūñkar nahīñ ā, egā*. *Wuh kyūñkar nahīñ ā, egā* = “of course he’ll come.”

*Kyūñkar* (aff.) in direct or indirect questions signifies negation ; *wuh kyūñkar ā, egā* ? = “he won’t come,” or “in what manner?” ; *main dekhūñgā ki wuh kyūñkar ā, egā* = “you say he’ll come but I say no.” It also signifies affirmation, as : *Tum jānte ho ki wuh kyūñkar ā, egā* “do you know how he will come (*i. e.*, by train or on foot etc.) ?

(e)—After verbs of telling, or ordering, it is usual to use the indirect narration, as : *Sā, is ko<sup>1</sup> kah-do ki yahāñ āwe* “tell the sais to come here (*lit.* tell the sais that he should come here—to me).” *Sā, is ko<sup>1</sup> kah-do ki yahāñ ā, o* would rarely be used and might mean “tell the sais to come to *you*.”<sup>2</sup>

<sup>1</sup> *Ko* as it is an order, *vide* Lesson 26 (c).

<sup>2</sup> A direct narration sometimes occurs within a direct narration.

(f)—If a pronoun gives rise to ambiguity, it is better to substitute a proper name; *Us ne kahā ki tum bīmār ho* might mean that the speaker or the addressee was ill.

(g)—The Transitive verb often indicates that the action was done on purpose, the Intransitive, by accident. The Passive also (*vide* Lesson 47) has generally the first signification. *Vide* also p. 146, note 3, Eng. Trans. H. S. Selec.

(h)—The Passive without an agent expressed, often signifies impossibility, as : *Qismat se larā nahīn jātā*, "none can fight against Fate," but *mujh se larā nahīn jātā*, "I dare not fight" or "I am unable to fight," *vide* 47. (d).

(i)—The parrot escaped *Toti hāth se chhūt-ga,ī* (not from my grasp, *bach-ga,ī*).<sup>1</sup>

The horse got loose (or is loose). *Ghorī chhūt-gayā.*

The prisoner has escaped (and absconded). *Qaidī nikal-bhīzā.*

The prisoner was released *Qaidī chhūt-gayā.*

He escaped from the Police. *Polis ke hāth se chhūt-gayā.*

The prisoner has been released from jail. *Qaidī jel-khīne se chhūt-gayā.*

The train had just started, (when I arrived). *Rel chhūt-ga,ī thī.*

The fountain is playing. (The idea is that the playing is not in one's power). *Fawwāra chhūt-rahā hai.*

The fireworks have begun (or are going on). *Ātash-bāzī chhūt-rahī hai* (or *chhorī-jā-rahī hai*).

He cannot control (is free with) his tongue. *Us kā munh bahut chhūt-gayā hai.*

<sup>1</sup> *Bachnā* is to escape from a threatened evil.

- He has taken to beating one, *Us kā hāth bahut chhūṭ-gayā*  
(or to beating people), for *hai*.  
the slightest thing ; is free  
with his hands.
- He has lost heart, hope, about *Is imtiḥān se uskā dil chhūṭ-*  
this examination. *gayā*.

## LESSON 37.

- I left my book at home *on* *Ham ne apnī kitāb ko ghar*  
*purpose.* *meñ (or ghar par) chhorā.*
- I left my book at home *by* *Kitāb ghar meñ (or ghar par)*  
*accident ;* I forgot it. *chhūṭ-ga,ī (or rah-ga,ī).*
- He lost his book *on purpose.* *Us ne kitāb ko kho-diyā.*
- He lost his book *by accident.* *Us kī kitāb khoyī-ga,ī.*
- He put out the lamp (especially *Chirāgh ko ṭhandā kar-diyā.*  
means on purpose).
- The lamp went out. *Chirāgh ṭhandā ho-gayā.*
- He lives in the next house but *Ek ghar chhor-ke dūsre ghar*  
one. *meñ rahtā hai (=yahān se*  
*tisre ghar meñ rahtā hai).*
- I wanted to go out. *Main ne chāhā ki “bāhīr*  
*jā,ūn.”*
- He wanted to clear off with *Us ne chāhā ki “apnī<sup>1</sup> jān*  
his life. *leke bhāg-jā,ūn”, (or in-*  
*direct jā,e).*
- I wished never to leave him *Merā jī chāhā<sup>2</sup> ki phir us se*  
again. *kabhī judā na-hūn.*

<sup>1</sup> Omit *apnī* and the meaning is “to go off in haste.”

<sup>2</sup> Note omission of *ne* : vide “Stumbling Blocks” p. 3.



- I asked him in reply what business that was of his. *Main ne jawāb diyā ki "tumhārī is se kyā gharaz (hai)?"*
- It is now proposed to go to Delhi. *Ab tajwīz hai kī "Dillī jā,iye."<sup>1</sup>*
- Tell them that what I (the writer) told you (i.e. either the addressee or a third person) was wrong. *Un se yih kah-do ki wuh bāt jo main ne<sup>2</sup> tum se kahī thī ghalat hai.*
- I said to myself that you (Firman Ali) would never agree to this. *Main ne kahā ki Farmān 'Alī qabūl nahīn karne kā; or Main ne tumhārī nisbat kahā ki wuh nahīn qabūl karne kā; or Main ne tumhārā zikr kiya ki tum (F. A.) qabūl nahīn karne ke.*
- I feared I might be late. *Mujhe dar thā ki "Main 'leṭ' na-ho jā,ūn"<sup>3</sup> (in Panjab pachar-jā,ūn); or Main "leṭ" ho-jā,ūngā<sup>4</sup> (without na in the future).*
- I feared he would not come (I wanted him to come and was expecting him). *Mujhe khauf thā aisā na-ho ki wuh na-ā,e.*
- I feared he would come (I didn't want him to come). *Mujhe khauf thā ki wuh na-ājā,e.<sup>5</sup>*

<sup>1</sup> *Jā,iye* Respect., or Impers. Imper. "Let us (or you) go."

<sup>2</sup> Here for *main ne*, the writer's name (*Ghālīb ne*) could be substituted.

<sup>3</sup> Direct narration.

<sup>4</sup> Indirect narration.

<sup>5</sup> *Ā-jānā* is generally "to come *unexpectedly*."

Don't be disheartened at failing " *Fel* " *ho-jāne se jī na-chhoṛo.*  
in your examination.

But I am already disheartened. *Merā dil to chhūṭ-chukā hai.*

(*h*)—Idioms :—

You have merely to ask for it *Faqaṭ māṅgne kī der hai.*  
to get it (*i.e.*, in obtaining it  
there will be only the delay  
of saying the words).

There was a great robbery in *Mere yahān sakht dakaiti*  
my house; everything was *hū,ī ; sāre ghar meṅ jhārū*  
swept clean away. *phir-ga,ī.*

The city is now desolate. *Us shahr meṅ ab khāk uṛti*  
*hai.*

This has caught my fancy. *Yih (chīz) nerī naẓar meṅ khub*  
*ga,ī<sup>1</sup> hai.*

This has fascinated me and I *Yih chīz merī naẓar par*  
*must* buy it. *charh-ga,ī hai.*

He has become a great favour- *Wuh Bādshāh kī naẓar par*  
ite with the king. *charh-gayā.*

The brick houses there can be *Khishtī<sup>2</sup> makān gintī ke haiṅ.*  
counted (they are so few).

You have no knowledge of it *Tere firishton<sup>3</sup> ko bhī khabar*  
*at all.* *nahīṅ.*

<sup>1</sup> *Khub-jānā* is used metaphorically only for to "go deep into," of pleasant things only: literally and also for unpleasant things *chubnā* "to prick, pierce, etc.," is used.

<sup>2</sup> *Khisht*, f., is a kiln-burnt, not a sun-dried, brick.

<sup>3</sup> Every man has two recording angels, one behind each shoulder: that on the right, records his good deeds; that on the left, his bad.

<i>He's never seen (or experienced) such a thing ; lit. why, his father even can't have seen it in a dream.</i>	<i>Us ke bāp ne to yih khwāb meñ bhī na-dekhā hogā.</i>
<i>How can I thank him sufficiently?</i>	<i>Main us kā shukr kis munh se (adā) karūñ ?</i>
<i>I have sworn not to go there.</i>	<i>Main ne wahāñ jāne kī qasam khā,ī hai.</i>
<i>I have sworn to go there.</i>	<i>Main ne wahāñ jāne ke liye qasam khā,ī hai.</i>
<i>I have got what I wanted, I have been successful.</i>	<i>Merā kām chal-gayā.</i>
<i>He swallowed what I told him.</i>	<i>Merā fiqua us par chal-gayā.</i>

## LESSON 38.

<i>a.—Bannā, intr.</i>	<i>To be made ; repaired ; prepared ; to become ; become like ; play the part of ; to prosper ; to be affected ; etc.</i>
<i>Banānā, tr.</i>	<i>To make, etc. ; to make a fool of.</i>
<i>Banwānā, caus.</i>	<i>To cause to be made ; to order to be made, repaired, etc.</i>
<i>Banāwat, f.</i>	<i>Make ; sham ; contrivance.</i>
<i>Ishāra, m.</i>	<i>Sign, signal ; hint ; a reference to.</i>
<i>Ishāra karnā (kisi kī taraf or kisi ko), tr.</i>	<i>To point out ; beckon.</i>
<i>Ishāra denā, tr.</i>	<i>To signal.</i>

<i>Kahīn.</i>	Somewhere, anywhere; <i>also</i> I fear lest; if, should; far more.
<i>Kahīn nahīn.</i>	Nowhere.
<i>Jahān kahīn.</i>	Wherever.
<i>Jo ko,ī.</i>	Whoever.
<i>Jo kuchh</i> (correl. <i>so</i> , or <i>wuh</i> , <i>vide</i> Lesson 35.)	Whatever.
<i>Khushk</i> , adj.	Dry: withered.
<i>Khushkī</i> , f.	Dryness, <i>khushkī se</i> by land (as opposed to <i>tārī se</i> by water).
<i>Mālik</i> , com. gen.	Master, owner.
<i>Milk</i> , f.	Property; landed property.
<i>Patā</i> , m.	Trace; address; sign.
<i>Pattā</i> , m.	Leaf (of tree); <i>also</i> a single playing-card.
<i>Shāh</i> , m.	The Shah of Persia; the king at chess; a hereditary <i>faqīr</i> ; a beggar.
<i>Shāh-zāda</i> , m.	Prince.
<i>Shāh-zādī</i> , f.	Princess.
<i>Sāhib-zāda</i> , m.	A son of any one entitled to the address <i>āp</i> .

(b)—When *jab tak* means “until” or *yahān tak kī*, it requires a negative verb, but when it means “whilst,” an affirmative verb, as: *Yahān thahro jab tak* (= *yahān tak kī*) *main na-ā,ūn* “stay here till I return, or as long as I do not return;” but *jab tak wuh yahān rahā main bhī yahān rahā* “I remained

whilst, or as long as, he remained." Violations of this rule should not be imitated. *Vide* also 61. (b).

*Yahān tak ki*, however, does not admit of a negative, as :  
*Yahān thahre raho yahān tak ki main wāpas ā,ūn.*

(c)—A Transitive Infinitive can be substituted for a Passive (or for an Intransitive Infinitive), as : *Us ke mārne ke liye hukm hū,ā* "an order was given for killing him," or *us ke māre-jāne<sup>1</sup> ke liye hukm hū,ā* an order was issued for his being killed." *Vide* at 54. a (3).

Regard must, however, be paid to the logical subjects. Thus, *Avadh ke chhīn-jāne par Wājid 'Alī Shāh Mityā Burj meñ rahne lage* "after the annexation of Oudh (by the English) Wajid Ali Shah took up his abode at *Mityā Burj*;" but *Avadh ke chhīn-lene par Sarkār ne us par apnā qabza kar liyā*. If a Transitive Infinitive were used in the first example, it would refer to the subject Wajid Ali Shah.

(b)—*Kahān* idiomatically expresses great contrast or difference, as : *Kahān main, kahān āp ?* = there is all the difference between Your Honour and me (*lit.* "where am I and where is Your Honour ?")

*Kahān wuh dostī thī aur kahān ab yih dushmanī ?* "once there was such friendship, now there is this enmity."

(e)—Note the following similar signification of *kab* ; *Main ne tumheñ yih kām karne ko kab kahā thā aur tum ne kab kiyā*, "how long ago did I order you to do this and when did you carry out the order ?" (= either you delayed doing it, or did it at an unsuitable time, either before the proper time or after it).

Compare *yā—yā*, Lesson 35. e (2).



(f)— <i>Ṣāhib-zādi</i> , <sup>1</sup> f.	Feminine of <i>Ṣāhib-zāda</i> .
<i>Banda</i> , m.	Slave.
<i>Harām-zāda</i> , adj.	Illegitimate, base-born ; a rascal (in abuse).
<i>Pir</i> , m.	A religious teacher, either living ordinarily, or at a shrine.
<i>Pir-zāda</i> .	The son of a <i>pīr</i> .
<i>Palang</i> , m.	Any bedstead.
<i>Chār-pā,ī</i> f.	Any bedstead, but specially a wooden one.
<i>Dunyā</i> , f.	The present world ; the earth ; the people of the earth ; a whole world, multitude ; worldly blessings, wealth.
<i>Dunyā-dār</i> , adj.	Worldly, rich, a mammonist.
<i>Dunyā-dārī</i> .	Wealth, worldliness.
<i>Dunyā-ṭalab</i> , adj.	} Seeking after this world, ambitious.
<i>Dunyā-ṭalabī</i> , <sup>1</sup> subs.	
<i>Ārām-ṭalab</i> , P. A.	} adj. Loving ease, ease-loving.
<i>Suk-wār</i> H.	
<i>Sukh</i> , H., m.	Pleasure, happiness, welfare, ease.
<i>Dukh</i> , H., m.	Pain, misery, grief, hardship, etc.

<sup>1</sup> In such compound nouns, the gender is usually that of the final noun : thus *ārām* is masculine, but *ārām-ṭalabī* is feminine. *Vide* p. 198 (b) & 76.

*Marammat-talab*, adj.

In need of repairs.

### LESSON 39.

- (a)—Send this to be repaired. *Is ko banne (or banāne) ko do.*  
 Where are such things made? *Yih kahāñ bantā hai?*  
 Mochi, make me a pair of *Mochī, hamāre wāste ek jorī*  
 boots. *jūtī banā,o.*  
 Bearer, order me this. *Berā, hamāre wāste aisi chīz*  
*banwā,o.*  
 It is not anywhere; I cannot *Kahīñ nahīñ hai.*  
 find it.  
 It must be somewhere or other. *Kahīñ na kahīñ to hogā.*  
 He is very affected; gives *Wuh bahut bantā hai.*  
 himself airs.  
 Ah, you are making a fool of *Oh! tum mujhe banāte ho.*  
 me.  
 Wherever his master is, there *Jahāñ kahīñ mālik ho wahīñ*  
 will this dog be also. *yih kuttā bhī hogā.*  
 I could not find it, there was *Kuchh patā na-thā (or na-*  
 no trace of it. *milā).*  
 I am in one place, you are in *Main kahīñ; tum kahīñ.*  
 another.  
 There she is seated, tricked *Wuh ban-ṭhan-kar<sup>1</sup> baiṭhī hai.*  
 out in all her finery!  
 We won't get on together, he *Merī<sup>2</sup> us se na-banegī.*  
 and I won't hit it off.

<sup>1</sup> *Thannā*, meaningless appositive: has no meaning by itself.

<sup>2</sup> Agrees with *bāt* understood. *Vide* p. 61, note 1. The first person more worthy than the second etc.

This flower is dead.

*Yih phūl khushk ho-gayā* (not *mar-gayā*).

He pointed out the false (made-up) prince.

*Us ne bane hū, e shāhzāde ko* (or *kī taraf*) *ishāra kiyā*.

This is a made-up story.

*Yih banāwaḥī bāt hai*.

Wherever it may be, it certainly is not here (*lit.* it may be anywhere, here however it is not).

*Kahīn ho, yahān to nahīn hai*.

To whomsoever this mare belongs she is not up to much.

*Yih ghorī kisi kī ho* (or *kisi kī ho*) *achchhī nahīn hai*.

This is my son.

*Yih banda-zāda hai* (polite).

Is this your son?

*Yih āp kā ṣāhib-zāda hai?* (polite).

Boys! if your father comes (unexpectedly) what will you do?

*Ay bachcho! kahīn tumhārā bāp ā-jā, e to tum kyā karoge?*

I hope you won't forget?

(*Mujhe ḍar hai*) *Kahīn tum bhūl na-jā, o*.

(b)—Idioms :—

What comparison is there between Rājā Bhoj and Gangā the oil-man? (*i. e.*, there is a vast difference between them).

*Kahān Rājā Bhoj aur kahān Gangā telī?* (proverb).

I rated him, abused<sup>1</sup> him, soundly.

*Main ne usko sakht sust<sup>1</sup> aur burā bhalā kahā*.

Once ten needy persons were fed by my house whereas now I myself am in need of food.

*Kahān mere ghar se das muhtāj khānā pāte the, kahān ab khud mujhe khāne ko nahīn miltā*.

<sup>1</sup> Not filthy abuse.

You do this ? You can't possibly do this.	<i>Tum kahān aur yih bāt kahān ?</i>
Half and half.	<i>Ādhon ādh.</i>
Actual cost or expenses.	<i>Lāgat, f. ( from lagnā ).</i>
What is left over ; also profit.	<i>Bachat, f.</i>
From the light of the fireworks the night was as day, vied with the day.	<i>Ātash-bāzī se rāt ne din kā sāmna kiyā.</i>
Accumulation of back pay, or arrears due.	<i>Charhā hū, ā rūpiya.</i>
If you won't give me more, at least give me ten rupees.	<i>Ziyāda nahīn, to das hī rūpiya do.</i>
I will give you Rs. 50 and not more.	<i>Tumko ziyāda nahīn, pachās rūpiya dūngā.</i>
To demolish utterly ( of buildings, cities ).	<i>Īnt se īnt bajānā.</i>
He has cut himself off from his people.	<i>Wuh qaum se phir-gayā.</i>
The candle is burning dimly.	<i>Shama' udās jaltī hai.</i>

## LESSON 40.

( a )—*Chalnā*, intr.

To start, to move, get in motion ; come along with ; to go off ( of gun, rifle ) ; to be current ( of money ).

*Sāth chalnā*, intr.

To accompany.

*Chalānā*, tr.

To make to start or move ; to let off a gun or rifle.

<i>Kāṭnā</i> , tr.	To cut with a knife, sword, etc. ; to bite ; to sting.
<i>Katarnā</i> , tr.	To cut with scissors ; <i>also</i> to cut in slices.
<i>Kār-khāna</i> , m.	Factory, warehouse, workshop.
<i>Kāfī</i> , adj.	Sufficient.
<i>Kifāyat</i> , f.	Sufficiency, economy.
<i>Kifāyat men</i> .	At a cheap rate or cost.
<i>Kasrat</i> , f.	Abundance ; practice (in Panj.)
<i>Mashq</i> , f. ; <i>isti'māl</i> , m.	Practice.
<i>Paidā honā</i> , intr.	To be born ; produced ; ob- tained ; appear ; grow up.
<i>Bahādur</i> , adj.	Brave ; after a noun a term of respect=Honourable.
<i>Bahādurī</i> , f.	Courage ; <i>also</i> the order of merit.
<i>Lain bahādurī</i> , f.	Good conduct medal.
<i>Bandūq</i> , f.	Gun or rifle.
<i>Rafal</i> , f.	Rifle.
<i>Bandūq Mejar</i> .	D. A. A. G. for Musketry.
<i>Bāzār Kaptān</i> .	Cantonment Magistrate.
<i>Bam-polīs</i> ( Eng. )	Provost police, sanitary police ; <i>also</i> a public latrine in a city.
<i>Khulnā</i> , intr.	To be opened, loosened, re- vealed, disclosed, unlocked, uncovered.
<i>Kholnā</i> , tr.	To open, etc.
<i>Āhaṭ</i> , f.	Sound of any footfall.



<i>Hajāmat</i> , f.	Barbering of any kind.
<i>Hajjām</i> , A., ; <i>nā,ī</i> , <sup>1</sup> H.	Barber.
<i>Dārhi</i> , f.	Beard and whiskers.
<i>Mūṇḍnā</i> , tr.	To shave (object of verb, the chin, or head, or any part of the person).
<i>Khaṭkā</i> , m.	A slight noise (as in the dark, of stealthy movement, etc.); also the sound of foot-steps ; suspicion ; misgiving ; fear.
<i>Sūraj</i> , m.	The sun.

(b)—(1) *Chalnā* amongst its other meanings signifies to “come along with” ; *jānā* is “to go” and *chalā-jānā* is “to go away” : *Mere sāth chalo* (not *ā,o* or *jā,o*) “come along with me,” but if beckoning to a person behind, *mere sāth ā,o* might be used.

(2) The Past Tense of *chalnā* added to the root of another verb signifies “to be on the point of doing,” as : *Wuh ab bol-chalū* “he is just going to speak.” The Perf. and Plup. added to the Present Participle signify commencement, as : *Wuh boltā chalū hai* “he has just commenced (started) speaking.” But added to a root its signification is as follows :—*Wuh yih kām sikh-chalā hai*, “he has nearly finished mastering this business” ; *kitāb ko parh-chalā hai* “he has nearly finished the book.”

(3) Idiomatically the Preterite of *chalnā* is used for the Present, as : *Main ab chalā, phir kisī dūsre waqt ā-jā,ūngā* “I’ll go now and come again some other time.”

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<sup>1</sup> Hindus also use the word *nāpī* ; in Calcutta *nāpit*. A Muslim barber is addressed as *Khaṭīfā*.

(c)—(1) If a pronoun or a subject has been once mentioned, it is better not to repeat it in the same sentence, unless there has been a change of subject, as : *Main wahān gayā aur jab us se mulāqāt hū,ī to tumhārā paighām us se kah-diyā* "I went there and when (I) called on him (I) told him your message."

(2) Note the omission of the pronoun in the Urdu of the following :—"Having caught the thief they took *him* to the police station" *chor ko pakar-kar [ usko<sup>1</sup> ] thāne meñ le-ga,e* ; "it is my custom to rise at six every day" *merī 'ādat yih hai ki [ main<sup>1</sup> ] roz ṣubḥ ko chha baje so-kar uṭhtā hūñ*, lit. "it is my habit that (I) rise at six daily." The pronouns must here be omitted as the object and subject are in each case obvious from the context.

(d)—Note the use of *meñ* and *se* in the following :—

*Kamar meñ kamar-band hai* "a kamar-band round his waist" ; *unglī meñ angūṭhī* "a ring on his finger" ; *gilās meñ pānī bhar-do* "fill the glass with water" ; *pānī dūdh meñ* (or *se*, or *ke sāth*, but better *meñ*) *milā,o* "mix the water with the milk" ; *ḍol ko rassī meñ* (or *se*) *bāndho* "fasten the bucket to the rope."

(e)—He gave him this as *Uski bahādurī dekh-kar<sup>2</sup> yih* a reward for his bravery. *in'ām diyā*.

## LESSON 41.

The sepoy fired (on purpose).	<i>Sipāhī ne golī chalā,ī</i>
The rifle went off suddenly.	<i>Rafal (or golī) chal-parī.</i>
A thriving business.	<i>Chaltā kār-khāna.</i>
He became king (by force).	<i>Wuh bādshāh ban-baiṭhā.</i>

<sup>1</sup> It would be quite contrary to idiom to insert these pronouns.

<sup>2</sup> *Bahādurī ke wāṣṭe* is Sahib's Hindustani.

This will do ; I can manage with this.	<i>Is se merā kām nikalegā (or chalegā).</i>
This is sufficient.	<i>Yih kāfī hai.</i>
Do you prefer walking or riding ?	<i>Paidal chalnā pasand hai yā (ki) ghōṛe par sawār honā.</i>
I wake up very early (habitually).	<i>Merī āñkh bahut sawere khultī hai.</i>
When I opened my eyes (or when I woke up), what did I see but that a woman was sitting by my bedside.	<i>Jab main ne āñkheñ kholīñ kyā dekhtā hūñ<sup>1</sup> ki ek 'aurat mere palang ke pās baithī hai.</i>
I heard you ; heard what you said.	<i>Main ne tumhārī bāt (not tum ko) sunī.</i>
I heard you come in last night.	<i>Mujhe, rāt, tumhāre āne kī āhaṭ milī thī.</i>
I heard him coming, heard his foot-steps.	<i>Main ne uskī āhaṭ sunī (or main ne us ko āte sunā<sup>2</sup>).</i>
Barber me ( <i>i.e.</i> , shave me, or cut my hair, nails, corns).	<i>Hamārī ḥajāmat karo.</i>
Cut my hair.	<i>Hamāre bāl kāṭo (or tarāsho).</i>
Shave me.	<i>Hamārī dāṛhī (not ham ko) mūñḍo.</i>
<i>Lāṭhīs</i> began to fly.	<i>Un ke āpas meñ, lāṭhī [or talwār, etc., etc.] chalī.</i>
My influence was <i>nil</i> .	<i>Merī us ke sāmne (ek) nachalī.<sup>3</sup></i>

<sup>1</sup> In Urdu, the historical or dramatic present is used.

<sup>2</sup> The latter may also mean " I heard the news of his coming."

<sup>3</sup> *Bāt* understood.

The sun is far larger than the earth. *Dunyā se sūrai kahīn bayā hai.*

(f)—Idioms :—

He has not come but he's about to come. *Āyā to nahīn, magar āmad āmad hai.*

If such a thing is to be had anywhere, it is in Calcutta. *Yih chīz Kalkatta meñ mile to mile, warna aur kahīn na-milegī.*

If he comes, well and good ; if not, I'll have him brought by force. *Agar āyā (to) āyā, warna pakarwā-maṅgā, ūṅgā.*

He does nothing but loaf about the city. *Wuh kuchh kām nahīn kartā ; din bhar shahr kī galiyāñ aur sarakeñ nāptā phirtā hai.*

About one o'clock p.m. *Do pahar dhale.<sup>1</sup>*

## LESSON 42.

*Pighalnā*, intr. To be melted or fused by heat.

*Ghulnā*, intr. To be dissolved in water, become mixed with ; *met.* to become thin, waste away (of the body).

*Galnā*, intr. To be cooked till soft ; be wasted away (of the body) ; to be decayed or perished.

<sup>1</sup> *Dhalnā* "to decline" (*here* of the sun after mid-day).

<i>Pahinnā</i> , intr.	To wear <i>cut</i> garments, boots, hats, ornaments.
<i>Gharī lagānā</i> .	To wear a watch.
<i>Orhnā</i> , tr.	To wear a sheet, shawl, etc. ; to cover oneself with a sheet.
<i>Orhnā</i> , subs	Covering.
<i>Samānā</i> , intr.	To be contained, to be able to enter.
<i>Shauq</i> , m.	Desire, longing ; hobby ; keenness ; custom (rare).
<i>Shauqin</i> , adj.	Fond of, keen on.
<i>Muqaddama</i> , m.	Lawsuit ; preface to a book or to any matter ; ( <i>lit.</i> means something placed before).
<i>Machhli</i> , f.	Fish ; a fish-shaped pendant worn by women in the ear ; a " fish-insect ; " a martin-gale-stop on reins.
<i>Guzārā</i> , m.	Subsisting ; living with.
<i>Guzāre kī kishṭī</i> .	Ferry-boat.
<i>Shakk</i> , m.	Doubt (and sometimes suspicion).
<i>Shubha</i> , m.	Suspicion (and sometimes doubt).
<i>Shakki</i> , adj.	Suspicious, disbelieving ; <i>also</i> overscrupulous and faddy in religion or health.
<i>Kām-chor</i> .	Shirker of his work ; ' skrimshanker.'



<i>Ji churānī.</i>	To shirk work (of men or horses, etc.).
<i>Nasha</i> , m.	Intoxication (real or <i>met.</i> ).
<i>Mast</i> , adj.	Drunk ; <i>must</i> (of elephants, camels) ; in rut ; lascivious, wanton.
<i>Bar-mast</i> , adj.	Dead-drunk.
<i>Māl-mast.</i>	Purse-proud.
<i>Mastī</i> , f.	Drunkenness, etc., etc., <i>vide</i> " <i>mast.</i> "
<i>Mazmūn</i> , m.	Contents of a letter or book ; subject matter ; <i>also</i> purport.
<i>Maṭlab</i> , m.	Object, intention, meaning, explanation.
<i>Maṭlabī</i> , adj.	Selfish.
<i>Tambākū</i> , m.	Tobacco, <i>especially</i> country tobacco.
<i>Aṣl</i> , f. ; & adj.	Root ; origin : pure, genuine, real.
<i>Aṣlī</i> , adj.	Original, genuine.
<i>Naqlī</i> , adj.	Copied, <i>i. e.</i> , forged, or not original.
<i>Aṣil</i> , adj. & subs	Of pure breed ; <i>also</i> a maid-servant.
<i>Aṣil murghā</i> , m	Game-cock.
<i>Aṣl men</i> , adv.	In reality.
<i>Iḥsān</i> , m.	Favour, doing good to.

<i>Iḥsān mānnā.</i>	To acknowledge benefits received ; be grateful to.
<i>Iḥsān charḥānā</i> or <i>rakhnā.</i>	To place a person forcibly under an obligation.
<i>Iḥsān jatānā.</i>	To remind one of benefits conferred, cast them in a person's teeth.
<i>Iḥsān-mand</i> , adj.	Thankful, grateful.
<i>Iḥsān-mandī</i> , f.	Thankfulness.
<i>Jatānī</i> or <i>jatlānā</i> , tr.	To caution ; make a show of.
<i>Ṭhaharnā</i> , intr.	To be fixed, decided on ; to be stopped ; stay, rest, pause, wait ; last, endure ; turn out, prove.

## LESSON 43.

(a)—The negative *na* at the end of a sentence shows that an affirmative answer is expected to a question, as : *Main ne hukm diyā thā, na ?* "I gave the order, didn't I?"

(b)—(I) Like *kahān* and *yā* [vide Lesson 35 e. (2), and 38. (d).], the conjunction *aur* idiomatically expresses contrast or surprise, as : *Merā betā aur chorī ?* "my son and (capable of) theft?"

(2) It also expresses the simultaneous or nearly simultaneous occurrence of action, as : *Tum ne mirch khā,ī<sup>1</sup> aur bīmār hū,e<sup>1</sup>* "as soon as you eat pepper you get ill."

(3) Note these idioms : *Phir main hūn aur tum ho* "then I will settle accounts with you (threat)"; *Tum jāno (aur) tumhārā kām jāne* "I will have nothing further to do with you (or it)."

<sup>1</sup>. Preterite for Present.

(c)—He is a keen fisherman.

*Us ko machhli ke shikār kā barā shauq hai.*

Such and such a Sahib too is keen.

*Fulāne Ṣāhib bhī shauqīn haiñ.*

What is your favourite occupation?

*Tum ko kis bāt kā ziyāda shauq hai?*

I can manage, get along with, this.

*Is se merā guzārā ho-saktā hai.*

I suspect that sepoy of theft.

*Mujhe us sipāhī par (or kī ṭaraf) chorī kā shubha hai.*

That young fellow is drunk.

*Wuh jawān nashe mein hai, or us jawān ko nasha hai.*

What does he write about?

*Khatt kā kyā mazmūn hai?*

He is very selfish.

*Wuh barā maṭlabī ādmī hai.*

I do not smoke.

*Mujhe tambākū se shauq nahīñ.*

This boy is very particular about his dress; *also* he is studious.

*Yih laṛkā barā shauqīn hai.*

I can't get along on ten rupees a month.

*Das rūpiya mahine mein merā guzārā nahīñ hotā hai.*

I cannot stay in your Honour's service.

*Āp ke sāth merā guzārā nahīñ ho-saktā.*

Manage with this somehow.

*Is se kisī ṭarah guzārā karo.*

I am very much obliged to you.

*Main āp kā bahut bahut shukariya adā kartā hūñ = main āp kā bahut mamnūn hūñ (rather highflown).*

I am very much obliged to you. *Āp kā barā ihsān hai*  
(common).

He makes great show of his friendship to me. *Wuh mujhe apnī dostī jatātā hai.*

Go ; the Devil take you. *Jā,o : Shaitān ke hawāle* \*  
(*ho*).

Your children are all well, are they not ? *Tumhāre bāl-bachche sab achchhe haiñ, na ?*

Your father dead and I not even hear of it ? *Tumhārā bāp mar-gayā aur mujhe khabar tak nahīñ ?*

I offended with you ? *Tum se aur ranj ?*

You offended with me ? *Tum aur ranj ?*

(d)—Idioms :—

How shall I address him (in writing) ; as Munshi, Mir, Shaikh, or Khwāja ? (or — how shall I address him in speaking ?) *Us ko Munshī, Mīr, Shaikh, Khwāja—kyā karke likhūñ ?*  
(*kyā karke pukārūñ ?*)

To retire from military service. *Kamar kholnā.*

Please let me take my small pension. *Mihrbānī karke ek ser ātā bakhsīye.*

This happened before I can remember. *Yih bāteñ mere hosh se pahle kī haiñ.*

To ape a European (in dress, speech etc.). *Ṣāhibī karnā.*

- From this it may be inferred that— *Is se yih bāt nikaltī hai* (or *ṭapaktī<sup>1</sup> hai*) *ki—*.
- I am here for this day also ; I'll depart to-morrow. *Main yahān āj aur hūn ; kal jā, ūṅgā.*
- otherwise you will be blamed. ——— *warna tum par bāt ā.egī.*
- I found him on good terms with him. *Main ne us ko us se* (or *us ki ṭaraf se*) *achchhā pāyā.*
- I am just starting ; (the met. is from a man mounting his horse). *Merā ek pā, on zamin par hai, ek pā, on rikāb meṅ.*
- The horse jumped out of the riding school. *Ghorā argare se phalāṅg<sup>2</sup> mār-kar nikal-āyā.*
- I set my horse at the wall but it refused. *Main ne ghorā daurā-kar dīwār par phandānā chāhā lekin wuh ar-gayā.*
- A hurdle (for jumping). *Ṭaṭṭī-tarpā, o.*
- His horse jumped over the ditch. *Uska ghorā khandaq ko tap-<sup>3</sup> gayā.*
- The Agra dialect ? why, it's of no account. *Āgrā kī zabān kyā ! wuh to na tīn meṅ na terah<sup>4</sup> meṅ.*
- You can't vie with him, stand in front of him, in learning. *Us ke 'ilm ke sāmne tum ṭahar-nahīn-sakte.*

<sup>1</sup> *Ṭapaknā* “to drip from the roof ; to trickle down the wall ; falling of fruit from a tree,” esp. of the *ṭapkā ām*.

<sup>2</sup> Properly for long jumps.

<sup>3</sup> *Ṭāpnā*, *lit.* to go beyond : *bārah se ṭap-gayā* “it is beyond 12 o'clock.”

<sup>4</sup> Three is a lucky number, thirteen unlucky.



A cornelian can't be compared 'Āqīq lā'l ke sāmne nahīn  
with a ruby (in beauty or                      ṭahar-saktā.  
value, etc.).

## LESSON 44.

On Causal verbs :—

(a)—A simple neuter verb is made transitive by inserting *ā* after the root, as : *girnā* "to fall," *girānā* "to make to fall, to knock down." The insertion of *wā* forms the causal, as : *girwāna* "to cause to be thrown down by some one."

(b)—If the simple verb is transitive the insertion of *ā* makes it causal, and of *wā* doubly causal, as : *paṛhnā* "to read" ; *paṛhānā* "to make one read, to teach" ; *paṛhwānā* "to cause to be taught."

*Remark.*—Sometimes the second and third forms of a causal formed from a simple transitive are identical in meaning, as : *karānā* and *karwānā* "to cause to do." The causal of *kahnā* is *kahlānā* (or rarely *kahānā*) which is both intransitive "to be named," and causal "to cause to say."

(c)—Some verbs are formed irregularly, as : *Sonā* "to sleep," *sulānā* "to lull a child to sleep and to make one sleep : " *mujhe is kamre meñ na-sulānā* "do not force me to sleep in this room." *Sulwānā* is doubly causal, as : *Is larke ko dā,ī se sulwā,o* "tell the *dā,ī* to put this child to sleep."

(d)—*Yih khatt̃ Sālik se paṛhānā* "make Salik read this letter to you," but—*Sālik ko paṛhānā* "make Salik read it to himself," or "teach Salik how to read this letter."

(e) -Some verbs are both transitive and intransitive, as : *Khujlānā* "to scratch with the nails" and also "to itch."

(*f*)—Note the following : *wa'da karnā* tr. “to make a promise, to promise” and *wa'da lenā* “to take a promise from, to make to promise, to cause to promise.”

( <i>g</i> )— <i>Paknā</i> , <sup>1</sup> intr.	To be cooked ; to ripen ; to come to a head (of a boil, etc) ; to turn grey (of hair).
<i>Pakānā</i> , <sup>1</sup> tr.	To cook, etc.
<i>Pakwānā</i> , caus.	To cause to, or order to cook.
<i>Pakkā</i> , adj.	Cooked ; ripe ; mature ; ready to discharge matter (of a boil, etc.) ; grey (of the hair) ; fully developed ; experienced ; expert ; made of stone, brick or cement : macadamized (of a road) ; permanent ; resolute ; trustworthy.
<i>Pakkā ghar</i> , m.	A brick or masonry house ; also prison.
<i>Kachchā</i> , adj.	Raw ; unripe ; unmacadamized ; the opposite generally of <i>pakkā</i> .
<i>Bhignā</i> , intr.	To become wet ; to be soaked in.
<i>Bhigonā</i> , tr.	To make wet ; to soak.
<i>Bhigwānā</i> , caus.	To order, or to cause to soak.

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<sup>1</sup> *Paknā*, *pakānā*, *pakwānā* are regular.

<i>Leṭnā</i> , intr.	To lie down.
<i>Liṭānā</i> , tr.	
<i>Liṭwānā</i> , caus	
<i>Dhulnā</i> , intr.	To be washed.
<i>Dhonā</i> , tr.	To wash.
<i>Dhulwānā</i> , caus.	
<i>Sīnā</i> , tr.	To sew, stitch.
<i>Silānā</i> , tr.	
<i>Silwānā</i> , caus.	
<i>Palnā</i> , intr.	To be reared, tamed, nurtur- ed.
<i>Pālnā</i> , tr.	
<i>Palwānā</i> , caus.	
<i>Piṭnā</i> , intr.	To be beaten, struck.
<i>Piṭnā</i> , tr.	
<i>Piṭwānā</i> , caus.	
<i>Khichnā</i> , intr.	To be pulled tight, stretched, drawn.
<i>Khiṇchnā</i> , tr.	To pull tight, etc.; to draw (a picture); to pull (a carriage); to pull (a punkah); to bear, suffer; to draw a sword.
<i>Khichwānā</i> , caus.	

<i>Ṣikhnā</i> <sup>1</sup> tr.	To learn <i>to do</i> ; to learn any work or business (but not science or literature).
<i>Sikhānā</i> and <i>sikhlanā</i> . <sup>2</sup>	To teach.
<i>Khulnā</i> , intr.	To be opened; revealed; loosened.
<i>Kholnā</i> , tr.	To open, etc.
<i>Khulwānā</i> , caus.	
<i>Bolnā</i> , <sup>3</sup> intr.	To utter sounds.
<i>Bulānā</i> , tr.	To call.
<i>Bulwānā</i> , caus.	To send for a person.
<i>Kaṭnā</i> , intr.	To be cut; to be traversed (of a road); to pass (of time).
<i>Kāṭnā</i> , tr.	To cut; pass the time, etc.; to bite.
<i>Kaṭānā</i> , caus.	
<i>Rahnā</i> , intr.	To dwell; remain; to be kept or to rest in one place, (of things).
<i>Rakhnā</i> , tr.	To place, keep.
<i>Rakhwānā</i> , caus.	
<i>Biknā</i> , intr.	To be sold.

<sup>1</sup> *Paṛhna* "to learn, study literature or science." *Ṣikhnā* however may be used for learning a language *colloquially*.

<sup>2</sup> *Samjhānā* "to teach how to do; to explain, etc."

<sup>3</sup> Intransitive according to native grammarians; it does not take *ne*. It however requires an object, so according to English ideas it is transitive.

<i>Bechnā</i> ( <i>kisī ke hāth</i> ), tr.	To sell.
<i>Bikwānā</i> , caus.	To cause to sell, order to be sold.
<i>Phaṭnā</i> , intr.	To be torn (of cloth, paper, leather); to be cracked (of a wall); to burst (of over-ripe fruit, a boiler); to be dispersed (of clouds); to curdle (of milk).
<i>Phāṛnā</i> , tr.	To tear; to split; to rend.
<i>Baiṭhā</i> , intr.	To sit; settle down (of dregs); to become fixed in the mind.
<i>Biṭhānā</i> , tr.	To seat; cause to seat, cause to fix in the memory.
<i>Biṭhwānā</i> , caus.	
<i>Dekhnā</i> , tr.	To see, look.
<i>Dikhānā</i> , <i>dikhlānā</i> , caus.	To show.
<i>Nahānā</i> (without <i>ne</i> ).	To bathe.
<i>Nahlānā</i> , tr. ( <i>nahlwānā</i> , caus.)	To give a bath to; to order a bath for.
<i>Lānā</i> (without <i>ne</i> ).	To bring.
<i>Līwā-lānā</i> , caus.	To bring a person, or to cause to be brought by a person.
<i>Jalnā</i> , intr.	To burn.
<i>Jalānā</i> , caus.	To cause to burn.
<i>Īagnā</i> , intr.	To be awake; to keep awake.



<i>Jagānā</i> , tr.	To awaken ; to rouse.
<i>Jagwānā</i> , caus.	To order a person to be called in the morning.
<i>Jinā</i> , intr.	To live.
<i>Jilānā</i> , caus.	To cause to live, to revive.
<i>Jānnā</i> , tr.	To know, think.
<i>Jatānā</i> or <i>jatlānā</i> , caus.	To warn, caution.
<i>Pinā</i> , tr.	To drink ; to smoke (to-bacco).
<i>Pilānā</i> , caus.	To make or give to drink or to smoke.
<i>Chhuṭnā</i> or <i>chhūṭnā</i> .	To be released, etc. ; <i>vide</i> Lesson 36. (b).
<i>Chhornā</i> , tr.	To let go, etc.
<i>Chhurānā</i> , <i>chhūṭānā</i> , or <i>chhurwānā</i> , caus.	To cause to be released.
<i>Lenā</i> , tr.	To take.
<i>Liṭwānā</i> , caus.	[ <i>Main ām gulī se liṭwā-lāyā</i> = " I made the coolie take the mangoes and have brought him with me. ]
<i>Denā</i> , tr.	To give ; to permit.
<i>Dilānā</i> , <i>dilwānā</i> , caus.	
<i>Khānā</i> , m.	Food ; meal.
<i>Khānā</i> , tr.	To eat ; to suffer ; take the (air), etc.
<i>Khilānā</i> , tr.	To cause to eat, <i>i.e.</i> , to feed.
<i>Khilwānā</i> , caus.	To order to feed.
<i>Nikalnā</i> , intr.	To come out, to turn out.

<i>Nikālnā</i> , tr.	To turn out, dismiss ; to take out.
<i>Nikalwānā</i> , caus.	To cause the dismissal of, etc.
<i>Samajhnā</i> , intr.	To understand, think, consider.
<i>Samjhānā</i> , tr.	To explain ; console ; convince ; reason with.
<i>Phuṭnā</i> , intr.	To get a hole in ; to become disunited ; to sprout ; to boil, bubble.
<i>Phoṛnā</i> , tr. ; <i>phuṛwānā</i> , caus.	To break into several pieces ; to make to burst (a boil).
<i>Māṅgnā</i> , tr.	To ask for, beg ; incorrectly used for <i>chāhnā</i> , 'to want.'
<i>Maṅgānā</i> , <i>maṅgwānā</i> , caus.	To send for a thing.
<i>Gunjā</i> , ish, f.	Capacity, room.
<i>Intizār</i> , m. ( <i>karnā</i> or <i>khinch-nā</i> , or— <i>men rahnā</i> ).	Watching.
<i>Manḡūr</i> , Ar. p. p.	Approved ; sanctioned.
<i>Khāṭīr</i> , f., subs. & prep.	Heart ; pleasing : for the sake of, for.
<i>Zabar-dast</i> , adj.	Arbitrary, powerful ; sometimes strong.
<i>Zer-dast</i> , adj.	Subordinate.
<i>Phuṭā rūpiya</i> .	A cracked rupee.
<i>Phuṭā pānī</i> .	Boiling water.

(h)—The tie has been to the wash. *Gala-band dhulke āyā hai.*

The Sahib is very late. *Ṣāhib barī der meñ a,e<sup>1</sup>, or  
barī der karke (or lagāke)  
ā,e.*

(You) made me wait a long time. *Mujhse barā intiẓār karāyā.*

He forced me to do it. *Us ne zabardastī (se) yih kām  
mujh se karwāyā.*

They unanimously agreed to the terms. *Sabhoñ ne (or sab ne), ek  
zabān hokar, kahā ki yih  
bāt ham logoñ ko manẓūr  
hai.*

Do you wish to please me or not? *Tumheñ merī khātir manẓūr  
hai yā nahīñ?*

I am as keen as ever but what can I do? I've no time now. *Shauq to pahle kī taraḥ hai,  
lekin kyā karūñ? furṣat  
nahīñ.*

His head was cut, bruised by a stone. *Patthar se uskā sir phūṭ-  
gayā.*

His head was split into two bits by a lāṭhī. *Uskā sir lāṭhī se phaṭ-gayā.*

For one use of the causal verb *vide* p. 151, note 6, Eng. Tr. H. S., Part III.

### LESSON 45.

(a)—(1) A large class of compound verbs is formed by prefixing substantives, adjectives, Arabic past participles, prepositions, and adverbs, to verbs, especially to *honā* and *karnā*, as: *jama' honā* "to be collected"; *jama' karnā* "to collect"; *chorī jānā* (or *honā*) "to be stolen"; *khushk karnā* "to dry"; *lambā karnā* "to lengthen"; *mashghūl honā* "to be busy"

<sup>1</sup> Wherever the word *ṣāhib* is used, the verb must be in the plural; *vide* Lesson 16 (d). *Derī* for *der* is vulgar.

and *mashghūl karnā* “to engage one in a business”; *bar-lānā* “to fulfil”; *dar-ānā* “to succeed”; *pesh-ānā* “to come before, to happen, to treat or deal with”; *pesh karnā* “to bring up before”; *bāz ānā* “to desist.” *Bar taraf karnā* “to dismiss”; *sawār jānā* “to go mounted, to ride.” Such compounds are usually regarded as single verbs and if transitive the compound governs the accusative, as : *Usne mulk ko fath-kiyā* or *kar-liyā* “he conquered the country”; *mulk fath-hū,ā* “the country was conquered.”

(2) When speaking of big people *farmānā* (lit. “to order”) is substituted for *karnā* in compound verbs and for *kahnā*.

*Note.*—For *dikhā,ī denā* “to be seen” and *sunā,ī denā* “to be heard” vide Lesson 22. (a).

(b)—In some verbs, however, the first part of such a compound is treated as the direct object of the simple verb, as : *Main ne us kī* (or *ko*) *bahut talāsh kī* “I searched for him”; *hamesha āp kī* (not *ko*) *ta’rif kartā hai* “he always speaks highly of you”; *us ne merī gharī* (not *kī*) *chorī kī* “he stole my watch.” Sometimes either construction is admissible, as with *talāsh karnā*. *Tū’lim denā* and *ta’lim karnā* both mean “to teach”; *kisī ko namāz kī ta’lim denā*, but *kisī ko namāz ta’lim karnā* “to teach a person the Muslim prayers.” There is no rule on the point.

(c)—Sometimes one construction is required in the active and another in the passive, as : *Us ne usko ‘izzat bakḥshī* “he honoured him,” but *wuh ‘izzat bakḥshā-gayā* “he was honoured.”

(d)—The Hindustani idiom often requires a (simple) verb different from that used in English, thus : *Kapṛā sinā* “to make clothes (not *banānā*)”; *wuh aṣīl murgh pāltā hai* “he keeps

game-cocks"; *lawā*<sup>1</sup> *laṛātā hāi* "he keeps fighting quails"; *karāmāt*<sup>2</sup> *dikhānā* "to perform miracles."

(e)—The use of the word *saikṛe* "per cent," is illustrated in the examples. Sixteen annas or one rupee may however be taken to represent a hundred per cent, as : *Bīmārī solā āne meñ ab širf chār āne rah-ga,ī hai* "the sickness has decreased to twenty-five per cent (*i.e.*, by seventy-five per cent)."

(f)— <i>Do.</i>	Two.
<i>Donoñ.</i>	Both.
<i>Tinoñ ; chāroñ</i> (and so on).	The three, all three ; the four (and so on).
<i>Korī</i> or <i>bīsī</i> , f.	A score.
<i>Saikṛā</i> , m.	A century, <i>i.e.</i> , a hundred.
<i>Ṣadī</i> , f.	A century of years ; <i>fī ṣadī</i> or <i>fī ṣad</i> (or <i>saikṛe</i> , or <i>saikṛe</i> <i>pīchhe</i> ) = per cent.
<i>Saikṛoñ.</i>	Hundreds.
<i>Hazāroñ.</i>	Thousands.
<i>Bār</i> , f., <i>daf'a</i> , f., or <i>martaba</i> , <sup>3</sup> f.	Time.
<i>Ek bār</i> , <i>ek daf'a</i> .	Once.
<i>Fī</i> , Ar., prep.	<i>Per.</i>
<i>Do-gūna</i> , <i>dūgnā</i> , <i>dūnā</i> , adj.	Double.
<i>Tigūnā</i> or <i>si-gūna</i> , adj.	Treble.

<sup>1</sup> *Lawā* is the "Bustard-quail" and also the Rock Bush-quail ; *baṭer* is the "Common Quail" ; both are used for fighting.

<sup>2</sup> *Karāmāt* miracle performed by a *Walī* or Saint, opposed to *mu'jiza*, one performed by a prophet.

<sup>3</sup> When *martaba* means "rank, position" it is masculine ; when *bār* means "load" it is masculine.

<i>Chau-gūnā</i> , adj.	Four-fold, etc.
<i>Do-chand</i> , adj.	= <i>Do-gūna</i> .
<i>Si-chand</i> (and so on), adj.	= <i>Si-gūna</i> , etc.
<i>Ek ek</i> .	One apiece, one each.
<i>Ek ek karke</i> , adv.	One by one.
<i>Do do</i> , etc.	Two apiece.
<i>Kam se kam</i> .	At least.
<i>Ziyāda se ziyāda</i> .	At most.
<i>Tagrīb-an</i> , adv.	About, almost.
<i>Qarīb</i> , adj. & prep.	Near ; <i>also adv.</i> about, nearly.
<i>Do tīn</i> .	Two or three.
<i>Tīn chār</i> .	Three or four.
<i>Qiyās se</i> , or <i>andāz se</i> , or <i>andāz-an</i> , adv	At an estimate, about.
<i>Qiyās</i> ( <i>k</i> ).	Guess (to).
<i>Sau ek</i> ; <i>ko, ī sau</i> ; <i>ko, ī bārah</i> ; <i>bārah ek</i> .	About a hundred : about twelve.
<i>Yād</i> , f.	Remembrance.
<i>Yād honā</i> , intr.	To remember ; to be learnt by heart.
<i>Yād ānā</i> .	To just come to mind.
<i>Yād karnā</i> , tr.	To learn ; to call to mind.
<i>Yād rakhnā</i> , tr.	Keep in memory, remember.
<i>Kām ānā</i> , intr.	To be useful ; to be killed in battle.
<i>Khet rahnā</i> (rare).	To be killed in battle ; to be left on the field.



<i>Hisāb</i> , m. (k.)	Account ; arithmetic.
<i>Lafz</i> , m. (pl. <i>alfāz</i> ).	Word.
<i>Lafzī</i> , adj.	Literal.
<i>Hārṇā</i> , intr.	To lose, be defeated ; to be tired out, dispirited.

## LESSON 46.

(a)— <i>Jī hārṇā</i> .	To be dispirited.
<i>Shikast khānā</i> , tr.	To be defeated.
<i>Jitnā<sup>1</sup> jīt-le nā</i> , tr.	To conquer ; to win.
<i>Fath karnā</i> , tr.	To conquer.
<i>Khushk karnā</i> , tr.	To dry.
<i>Ghirnā</i> , intr.	To be surrounded.
<i>Ghernā</i> , tr , <i>gher-lenā</i> , tr.	To surround, besiege.
<i>Jūti sīnā</i> (or <i>banānā</i> ), tr.	To make boots.
<i>Wahīn</i> (وہیں), adv.	In that very place.
<i>Wohīn</i> or <i>woḥhīn<sup>2</sup></i> (وہیں) adv.	In that very state ; without any special purpose.
<i>Jūnhīn</i> , adv.	As soon as.
<i>Zakhm khānā</i> .	To be wounded.
<i>Kisī par raḥm khānā</i> .	To feel pity for.
<i>Hawā khānā</i> .	To take the air, go for an outing.

<sup>1</sup> *Jitnā* is used with or without *ne* : *maiṅ bāzī jītā* or *maiṅ ne bāzī jītā*.

<sup>2</sup> *Yūn* "thus, in this way" ; *wūn* "in that way" ; *jūn* "the time when, i. e., as soon as" ; *jūhīn* "at the very moment when" ; *jūn tūn* "somehow or other."

<i>Havā pīnā.</i>	To wind-suck (horses).
<i>Qasam khānā.</i>	To take an oath.
<i>Mār khānā.</i>	To be beaten.
<i>Jūtiyān khānā.</i>	To be slipped.
<i>Ghoṭa khānā.</i>	To plunge, dive, duck involuntarily.
<i>Chughlī khānā.</i>	To carry tales to superiors, tell tales.
<i>Gālī khānā.</i>	To swallow or put up with abuse.
<i>Gham khānā.</i>	To endure grief patiently.
<i>Ranj uṭhānā (or-jhelnā).</i>	To endure trouble, etc. .
<i>Khushī uṭhānā.</i>	To enjoy a thing.
<i>Miḥnat uṭhānā.</i>	To undergo trouble; <i>also</i> to labour.
<i>Ṣadma uṭhānā.</i>	To endure a shock; undergo afflictions.
<i>Maza urānā.</i>	To live luxuriously; to enjoy.
<i>Taklīf khaiṇchnā.</i>	To endure trouble, hardship.
<i>Sakṭī khaiṇchnā (or uṭhānā).</i>	Ditto.
<i>Fāqa khaiṇchnā.</i>	To be starved.
<i>Fāqa karnā.</i>	To abstain from feeding, voluntarily.
<i>Intizār khaiṇchnā.</i>	To wait for, ( <i>sp.</i> with anxiety).

Note the force of the transitive verbs in the following compounds; *Jumbish denā* tr. "to move a thing," *jumbish karnā* intr. "to move" = *hilnā*; *dukh denā* "to worry, give trouble to," but *dukh pānā* "to be worried"; *beṭt khānā* "to be caned" but *beṭt khilānā* "to cane some one else."

- (b)—I cannot recollect that word. *Mujhe wuh lafz̄ yād nahīn hai.*
- I don't know (recollect), my lesson. *Mujhe apnā sabaq yād nahīn hai.*
- Remember this. *Is ko yād karo.*
- Keep this in mind. *Is ko yād rakho.*
- The Sahib has just asked for you. *Ṣāhib ne tum ko yād kiyā hai.*
- He has lakhs of rupees. *Us ke pās lakhoñ rūpai haiñ (or rūpiya hai).*
- All five horses are here. *Pānchoñ ghore ḥāzīr haiñ.*
- The enemy had thousands of soldiers; they were double our numbers. *Dushman kī hazāroñ fauj thī (or sipāhī the); hamāre se (or hamāre sipāhīyoñ se) dochand the.*
- At the rate of two rupees per hundred per month; at the rate of 24 per cent. per annum. *Har mahine (meñ) do rūpiya saikṛe ke ḥisāb se; or har mātḥ do rūpiya fī ṣadī ke ḥisāb se.*
- Put them aside, one by one. *Ek ek karke alag karo.*
- Give them twenty rupees each. *Bīs bīs rūpiya de-do.*
- It was a fine view. *Ek achchhī kaifiyat nazar ā,ī.*
- This is not of quite such a good quality (*i. e.*, is as 19 is to 20.) *Is māl se yih māl unnīs hai.*
- A very slight difference. *Unnīs bīs kā farq.*
- There were about twenty. *Taqrīb-an bīs the; or andaze se bīs the; or qiyās se bīs the, or bīs ek the; or ko,ī bīs the; or bīs ke qarīb the.*

- Rather less than a hundred rupees. (*Ek*) *sau rūpiya* (or pl. *rūpai*)  
*se kuchh kam.*
- Ninety-eight (*lit.* 100 minus 2 rupees). *Do kam sau rūpiya.*
- Five or six people came. *Pāñch chha ādmī ā,e.*
- I waited for you an hour. *Main ne ek ghanṭe tak, tum-  
hārī rāh dekhī.*
- How long shall I have to wait for you ? *Tumhārā, kab tak, intizār  
mujhe karnā paregā (or  
hogā) ?*
- Help me. *Mujhe madad do, or merī  
madad karo, or merī  
madad ko ā,o (or pahun-  
cho).*
- Give me an explanation (of a machine, your conduct), etc., etc. *Is kī kaiṣiyat batā,o.<sup>1</sup>*
- The nearer I got the city the more I longed to see it. *Jūn jūn main us shahr se  
nazdīk hotā gayā tūn tūn  
us ko dekhne kā shauq dil  
meñ baṛhtā gayā.*

## LESSON 47.

(a).—(1) The grammatical passive is formed by conjugating the past participle of a *transitive* or a causal verb with *jānā*, as: *Mārā jānā* “to be killed,<sup>2</sup>” and metaphorically “to be ruined, undone (but not to be beaten)”; *main mārā jātā hūn*

<sup>1</sup> *Batānā* “to explain verbally, to point out,” is, in the Panjab, sometimes vulgarly used for *dikhānā*, as; *Ghore ko pāni batā,o*=“give the horse some water in the bucket,”

<sup>2</sup> In the active voice however *mārnā* signifies “to beat” as well as “to kill.”

"I am being killed"; *wuh mārā gayā* "he was killed," or *wuh mārī ga,ī* "she was killed." The passive is not as much used as in English—except in translations from English. The general rule is that the passive should only be used when the subject is unknown or when, for some special object, it is desirable not to mention the subject.

(2) The agent of the passive, if expressed, is expressed by—*ke hāth se* and the instrument by *se*, as: *Kisī dākū ke hāth se talwār se mārā gayā* "he was killed by some dacoit with a (curved) sword." Such an expression as "he was killed by a tiger<sup>1</sup>" must be turned: *Ek sher ne us ko mārā*, or *wuh sher kā shikār ho-gayā*.

(b).—Instead of the passive, Indians idiomatically use (1) the active voice, as: *kahte haiñ* "they say, it is said"; (2) an intransitive verb, simple or compound, as: *piṭnā* "to be beaten"; *chorī jānā* (or *honā*) "to be stolen"; *fath honā* "to be conquered"; (3) an Arabic or Persian past participle, as: *ma'lūm* (Ar. p. p.) *honā* "to be known"; *mauqūf* (Ar. p. p.) *honā* "to be stopped; abolished"; *bar-afrokhṭa* (P. p. p.) *honā* "to be angry"; and (4) a transitive verb with an object, as: *mār khānā* "to be beaten"; *shikast khānā* or *pānā* "to be defeated." Such verbs can seldom be used in the casual forms: *gham khānā* is "to suffer" but *gham khilānā* cannot be used. However, *usne naukaron se mujhe gālī* (or *mār*) *khilā,ī* "he made his servants abuse (or beat) me" is idiomatic.

*Remark.*—In *gum honā* "to be lost," *gum* appears to be a Persian adjective. *Pasand* is a shortened form of *pasandida*.

<sup>1</sup> *Rāvan Rām se mārā gayā* is correct Hindi but not correct Urdu.



(c).—The subject of the grammatical passive is usually in the nominative. As however this grammatical subject is the *logical* object of the action, it is often, in modern Urdu, in writing only, put in the accusative. This construction is admissible with compound verbs, or with simple verbs with two objects, as : *Usko qatl kiyā gayā* “him was killed” = *wuh qalt kiyā gayā* ; *usko bar taraf kiyā gayā* = “him was dismissed” ; *usko dekhā jā.egā* is incorrect, but *achchhā, usko malika kahā jā,e* “let her be called Queen,” and *agar usko sach mānā jā,e* “if it be considered true—” are correct.

(d).—(1) The passive is idiomatically used to express possibility or impossibility, as : *Qismat se larā<sup>1</sup> nahīn jātā hai* “one cannot contend with Fate” ; *mujh se yih khānā khāyā nahīn jātā* “I cannot eat this” ; *yih kab us se uthāyā jātā thā?* “he could not lift this” ; *tum se kisī kā khūn honā dekhā jā,egā?* “could you stand seeing a person killed?” : *us se pahār par charhā<sup>1</sup>-gayā* “he was able to ascend the mountain.”

(2)—In other words the Passive voice with a proper agent expresses (a) I did not dare to—, (b) I could not bear to—, or (c) I was unable to—, as : *Mujh se to sher ke sāmne na jāyā<sup>1</sup>-gayā* : *Mujh se to us kī gālī na-sunī-ga,ī* : *Koshish karne par bhī mujh se us pahār par na-charhā<sup>1</sup>-gayā*.

*Remark.*—Note that in such cases, *i.e.* to express possibility etc., even neuter verbs are used in the passive. Note also that *yih murgh kis se zibh<sup>2</sup> kiyā gayā!* does not = “who killed this cock?” but “who was bold enough to kill it?”

<sup>1</sup> *Intransitive* passive.

<sup>2</sup> *Zibh k.* “to cast on the ground and cut the throat.”



(e).— <i>Deorhā</i> , adj.	Too much by a half ; half as much larger.
<i>Ek adh.</i>	A few ; only a few.
<i>Kahlānā</i> or <i>kahānā</i> , intr. and caus.	To be called. named ; to make one say or repeat.
<i>Kahā-jānā</i> , pass.	= <i>kahlānā</i> : <i>kahā jatā hai</i> "it is said" (not <i>kahlātū hai</i> ).
<i>‘Ilm</i> , m.	Knowledge ; science ; learning.
<i>Ma‘lūm</i> , Ar. p. p. of above.	What is known.
<i>Naẓar</i> , pl. <i>naẓareñ</i> , f.	Sight.
<i>Manẓūr</i> , Ar. p. p.	Approved (originally 'the object of sight').
<i>Muqābala</i> k. (from <i>qabl</i> , prep. "before").	To oppose ; to compare : to confront, face.
<i>Inkāṛ</i> (k.)	Refusal, denial.
<i>Inkāri</i> adj. ( <i>honā</i> ).	Refusing.
<i>Munkir</i> , Ar. ( <i>honā</i> ).	Denying ; also one denying the true faith, a <i>kāfir</i> .
<i>Mukarnā</i> , H.	To go back on one's word.
<i>Pahlā</i> , <sup>2</sup> adj.	First.
<i>Pahle</i> , adv.	Firstly.
<i>Dūsra</i> , <sup>3</sup> adj.	Second ; another.
<i>Dūsre</i> adv.	Secondly.

<sup>1</sup> *Qabl* "before" of time only.

<sup>2</sup> These are adjectives and a inflected, as ; *dūsri tārikh*.

<i>Tīsrā</i> , <sup>1</sup> adj.	Third.
<i>Chauthā</i> , <sup>1</sup> adj.	Fourth.
<i>Pāñchwān</i> , <sup>2</sup> adj.	Fifth.
<i>Chhaṭā</i> , <sup>1</sup> adj.	Sixth.
<i>Sātwān</i> , <sup>2</sup> adj.	Seventh.
	(Remaining numbers formed by adding <i>wān</i> . <sup>2</sup> )
<i>Panja</i> , m.	Hand or foot (bunch of fives, from Per. <i>pañj</i> five); paw of animal.
<i>Panja mārṇā</i> , tr.	To claw (of beasts); <i>met.</i> to sieze by violence.
<i>Pā</i> , o, or <i>ek pā</i> , o, or <i>ek chauthā</i> , ī.	One-quarter of.
<i>Chauthā</i> <i>hiṣṣa</i> .	The fourth part.
<i>Ek tihā</i> , ī.	One-third.
<i>Ādhā</i> , adj. and subs.	Half.
<i>Do-tihā</i> , ī.	Two-thirds.
<i>Tin pā</i> , o, or <i>tin chauthā</i> , ī.	Three-quarters.
<i>Sawā</i> .	= $1\frac{1}{4}$ , or $+ \frac{1}{4}$ , as : <i>sawā sau</i> = 125.
<i>Derh</i> .	= $1\frac{1}{2}$ , as : <i>derh hazār</i> 1,500.
<i>Sārhe</i> .	= $+ \frac{1}{2}$ , as : <i>sārhe tin rūpiya</i> Rs. 3-8-0.
<i>Dhā</i> , ī or <i>aṛhā</i> , ī.	= $2\frac{1}{2}$ , as : <i>dhā, ī sau</i> = 250.
<i>Paune</i> .	= $- \frac{1}{4}$ , as : <i>pune do</i> = $1\frac{3}{4}$ .

<sup>1</sup> These are adjectives and are inflected, as : *dūsri tārikh*.

<sup>2</sup> Inflected as *pāñchwīh tārikh* : *pāñchweh mard ko*.

- (f)—What is that called *Hindūstānī* *meñ* *zūh* *kyā* *kahlāta* *hai* ? ; or *usko* *Hindūstānī* *meñ* *kyā* *kahte* *haiñ* ?
- I cannot lift this. *Yih* *mujh* *se* *uṭhāyā* *nahīñ* *jātā*.
- Let one be sent for from the *Bāzār* *se* *ek* *maṅgā-lyā* *jā,e*,  
bazar. or *maṅgāyā* *jā,e*.
- If they be compared side by *Agar* *donoñ* *meñ* *muqābala*  
side, it will be seen that there *kiyā* *jā,e*<sup>1</sup> (or *donoñ* *muqā-*  
is not the slightest difference *bala* *kiye* *jā,eñ*) *to* *ma'lūm*  
between them. *ho-jā,egā* *ki* *kuchh* *bhī* *farq* *nahīñ* *hai*.
- Have you lost your wits ? *Kyūñ*, *terī* *'aql* *mārī* *ga,ī* ?
- He struck him *one* *blow* with *Us* *ne* *ek* *talwār* *mārī*.  
the sword.
- The bullock gored me twice. *Bail* *ne* *mere*<sup>2</sup> *do* *sīng* *māre*.
- Give them 4½ rupees each. *Unko* *sārhe* *chār* *chār* *rūpiya*  
*do* (not *sārhe* *chār* *sārhe* *chār*).
- It is ten past twelve. *Bārah* *par* *das* *minat* *ā,e*.
- Ten minutes to twelve. *Bārah* *meñ* *das* *minat* *bāqī*  
*haiñ* ; or in the Punjab *das* *minat* *kam* *bārah* *baje*.
- At last he consented to, agreed *Ākhir* (*ko*) *is* *bāt* *par* *rāzī*  
to, this. *hū,ā* ; or *ākhir* *yih* *bāt* *usko* *manzūr* *hū,ī* or ; *ākhir* *is* *bāt* *ko* *manzūr* *kiyā*.

<sup>1</sup> Or *milānā* tr., to compare.<sup>2</sup> *Badan* *par* understood : vulg. *mujh* *ko*.

I have no objection. *Mujhe inkār (or 'uzr) nahīn hai.*

I do not deny it. *Main nahīn inkār kartā hūn.*

I do not want such service (or I don't want to continue in such service). *Aisī naukarī karnī<sup>1</sup> manzūr nahīn hai.*

Kindly reply to my letter soon. *Mere khatt, kā jawāb jald bhejā-jā,e.<sup>2</sup>*

### LESSON 48.

(a).—The same word is repeated for emphasis, or to signify continuous state, etc., etc.. Examples : (1) Substantives : *Ghar ghar* “in every house,” *roz roz* “every day” ; *jūq jūq ādmī chale āte haiñ* “they are coming in crowds” ; (2) Adjectives : *Achchhe achchhe kapre* “various good cloths (or clothes)” ; *uskā chihra māre ghuṣṣe ke lāl lāl ho gayā* “he got red all over from anger” ; (3) Prepositions : *Goli mere sar ke ūpar ūpar chali ga,i* “the bullet passed close over my head” ; *rel pahār ke andar andar jāti hai* “the train goes through a continuous tunnel” ; (4) Adverbs : *Daryā ke kināre kināre gayā* “I kept along the bank” ; (5) Verbs : *Kitāb parhte parhte meri āñkhen dukh-ga,eñ* “from continuous reading my eyes began to ache.”

(b).—Sometimes an idea is repeated in a synonym which generally gives the idea of plurality, as : *Naukar chākar* “servants and domestics ;” *larke bāle* “children and young-

<sup>1</sup> The infinitive is made feminine to agree with *naukarī*. Vide Lesson 54.

<sup>2</sup> Here the passive is more respectful than the active, i. e., than *āp jawāb jald bhejēñ*.

ters." *Vide* p. 11 note 2. *Girtā partā* = "falling and tottering"; *soch-samajhkar* "carefully considering."

The same idea is conveyed by a singular and a plural Arabic word, as : *Faḡīr fuḡarā* "faḡīrs and mendicants, poor and nedey."

(c)—Sometimes the idea of plurality is conveyed by a meaningless appositive, as : *Bājā gājā* "all kinds of music"; *dekhṇā bhālṇā* "to search, or look into carefully, to examine." The appositive alone has usually no meaning and is fixed by usage.

Another form of meaningless apposition is formed by repeating the word but changing the initial letter into *w*, as : *Roṭī woṭī* "bread etc.," ; *topī wopī* "hats and such like"; *yih khātā wātā kuchh nahīn* "this neither eats nor drinks, touches nothing." This last form can be applied to any word.

(d)—Two substantives coupled by "and" are often used for an English substantive and adjective, as : *Ātash bāzī meṇ rūpīya kharch karnā laghv o* (or *aur*) *faḡūl-kharchī hai* "to spend good money on fireworks is a wicked waste." In any case a synonym strengthens the expression, as : *Terī be-sharmī aur be-ḥāyā,ī* "your utter shamelessness."

(e)— <i>Daryāft, k.</i>	To find out ; also to enquire,
<i>Basnā, intr.</i>	To be populated (of a place); (also <i>met.</i> to be fixed, of an idea in the heart).
<i>Chal-basnā, intr.</i>	To die.
<i>Basānā, tr.</i>	To populate.
<i>Ābād k., tr.</i>	To populate.
<i>Ābādī f.</i>	Cultivation ; population.
<i>Khud, P.</i>	Self = <i>āp</i> , H.

<i>Khudī</i> , f.	Selfishness ; <i>also</i> one's proper senses.
<i>Tabāh honā</i> , intr.	To be ruined, destroyed ; to be wrecked.
<i>Tabāhī</i> f.	Ruin ; destruction ; downfall ; shipwreck.
<i>Bhīr</i> , f., sing.	A crowd.
<i>Sūjhnā</i> (with dat. of person), intr.	To become visible, be perceptible ; to occur to the mind.
<i>Hawā se laṛnā</i> .	To scold, nag.
<i>Shāh-kharchī</i> , f.	} Extravagance.
<i>Fazūl-kharchī</i> , f.	
( <i>f</i> )—The whole field.	<i>Khet kā khet</i> .
One and all.	<i>Sab ke sab</i> .
I was one mass of sweat.	<i>Merā badan pasīne pasīne (men) ho-gayā</i> .
The whole bazar is under water (or is nothing but water).	<i>Sārā bāzār pānī pānī hai</i> (or <i>pānī hī pānī hai</i> ).
I came by road the whole way.	<i>Main sarak sarak (se) āyā</i> .
Crying out "bread bread" he died.	<i>Wuh roṭī roṭī kahtā mar-gayā</i> .
Shooting took (us) so long that evening came on us.	<i>Shikār<sup>1</sup> khelte khelte (hū,e) shām ho-ga,ī</i> .
He continued to read till he fell asleep.	<i>Wuh kitāb parḥte parḥte so-gayā</i> .

<sup>1</sup> Any personal pronoun in the dative is understood.



All milk or all water (not half and half) : a saying.	<i>Dudh kā dudh yā pānī kā pānī.</i>
He became hoarse from continued crying out.	<i>Chillāte chillāte us kā galā baiṭh-gayā.</i>
In a moment.	<i>Bāt kī bāt meñ.</i>
They have two rupees apiece.	<i>Unke pās do do rūpai haiñ.</i>
They have 3½ rupees each.	<i>Unke pās sārhe tīn tīn<sup>1</sup> rūpai haiñ.</i>
They have two or three horses.	<i>Unke pās do tīn ghore haiñ.</i>
He quarrels with me (or I quarrel with him) every day.	<i>Us se ham se roz roz (or simply roz) jhagrā hotā hai.</i>
Whenever he asked me for it I always gave it to him.	<i>Jab jab<sup>2</sup> us ne māngā (tab tab) main ne diyā.</i>
You are always ready to quarrel with me at the very least thing.	<i>Tum hameshā zarā zarā sī bāt par tarne ko tayyār hote ho.</i>
What various things will take place the day after to-morrow ?	<i>Yahān parson kyā kyā hogā.</i>
Sit quite still and don't stir.	<i>Chup chāp baiṭho, hilo mat.</i>
I nearly fell off my horse.	<i>Main girte girte bach-gayā.</i>
I got a headache from continued, long, sitting in the sun ( <i>lit.</i> sunshine).	<i>(Mujhe) dhūp meñ baiṭhe baiṭhe sar meñ dard hū,ā.</i>
I turned him out of the house by repeatedly beating him.	<i>Usko mār-mār-ke ghar se nikāl-diyā.</i>

<sup>1</sup> Not *sārhe tīn sārhe tīn*.

<sup>2</sup> *Jab jab* = *jab kabhī*.

A pleasant cool breeze is *Thandī thandī hawā chal-*  
now blowing. *rahī hai.*

I lost my money and at the *Merā rūpiye kā rūpiya gayā*  
same time was thought to be *aur phir khud chor kā chor-*  
a thief. *banā.*

The whole house was ruined. *Ghar kā ghar tabāh hū, ā.*

## LESSON 49.

He was educated (in reading *Us ne parh-likh<sup>1</sup>-liyā magar*  
and writing) but remained as *gadhe kā gadhā rah-gayā.*  
big an ass as ever.

Once every year ; also a whole *Sāl kā sāl.*  
year.

Long years many years. *Sāl-hā sāl.<sup>2</sup>*

Nothing but promises. *Wa'da hī wa'da hai (= wafā*  
*kā nām nahīn),*

He will come this minute, *Wuh āyā kā āyā hai.*  
immediately.

Has letter after letter been *Khāt<sup>3</sup> se khāt<sup>3</sup> likhe gaye*  
written ? *haiñ ?*

He covered me with such *Us ne mujhe gālī sī gālī<sup>4</sup> di.*  
filthy abuse that I can't  
repeat it.

Is there a crowd there ? *Wahāñ kuchh bhīr hai ?*

<sup>1</sup> For *parh-liyā aur likh-liyā.*

<sup>2</sup> *Sāl-hā*, Persian plural of *sāl*.

<sup>3</sup> Both the words *khāt<sup>3</sup>* are nominative plural, and *se* is from *sā* ; it is not a post-position. This idiom is always used interrogatively, in answer to a question.

<sup>4</sup> *Gālī sī gālī* means more than ordinary *gālī*.

Multitudes.	<i>Ādmī se ādmī haii.</i>
A story and nothing else.	<i>Kahānī hī kahānī.</i>
This is a tale and moral as well.	<i>Kahānī kī kahānī hai aur naṣīhat kī naṣīhat.</i>
Of his own accord.	<i>Āp hī āp.</i>
Examine them singly, one by one.	<i>Ek ek karke pūchho.</i>
By repeatedly enquiring from the villagers I guided myself here.	<i>Gā,oi-wālon se pūchh-pūchh-kar<sup>1</sup> rasta daryāft kar-liyā.</i>
Most ignorant.	<i>Nādān se<sup>2</sup> nādān.</i>
The best.	<i>Achchhe se<sup>2</sup> achchhe.</i>
In less than, not more than, a week.	<i>Haftē ke andar andar.</i>
All sorts of things took place here yesterday.	<i>Kal yahān kyā kyā na-hū,ā.</i>
He says one thing to one and another to another.	<i>Kisī se kuchh kahtā hai, kisī se kuchh.</i>
Ready-made.	<i>Banā-banāyā, adj.</i>
An already populated city.	<i>Basā-basāyā shahr.</i>
Without any cause or purpose.	<i>Baiṭhe biṭhā,e<sup>3</sup>.</i>
A little water in each glass.	<i>Thorā thorā pānī do.</i>
Pour a little water at a time, by degrees.	<i>Thorā thorā pānī ḍālo.</i>

<sup>1</sup> For *pūchh-kar pūchh-kar* ; the *kar* of the participle must only occur once.      <sup>2</sup> *Se* post-position. *Vide* foot note 3, p. 173.

<sup>3</sup> Used as an adverb ; always inflected.

People are turning Muslims in great numbers at a time. *Log fauj fauj Islām meñ dākhil hone lage haiñ.*

I was absolutely alone in the house. *Us sāre ghar meñ maiñ hī maiñ thā.*

Mangoes are sold here at a rupee apiece. *Yahāñ ām rūpai rūpai biktā hai.*

She is my "chachī"<sup>1</sup> and at the same time my *khāla*." *Yih 'aurat merī chachī kī chachī hai aur khāla kī khāla.*

I can't see anything. *Merī ānkhon se kuchh nahīñ sūjhtā.*

A plan has just come into my mind. *Mere dil meñ ek tadbīr sūjhī hai.*

I can think of nothing else but going home (I'm so anxious for a holiday). *Mujhe ghar jāne ke siwā kuchh nahīñ sūjhtā.*

Now tell me the truth and nothing but the truth. *Sach sach bolo.*

She scolds from morning to night. *Uskā, lar̥te hī lar̥te, dīn guzartā hai; or wuh ṣubḥ se shām tak lar̥-lar̥-kar<sup>2</sup> dīn guzartī hai.*

I wrote as many as four letters but you didn't answer one. *Maiñ ne chār chār khāt bheje, magar tum ne ek kā jawāb bhī na-likhā.*

<sup>1</sup> *Chachī* is a paternal uncle's wife and *khāla* is a maternal aunt.

<sup>2</sup> In such cases the *kar* of the conjunctive participle is placed at the end only.

- I sent my petition direct to (Government); not through the Commanding Officer. *Main ne apnī 'arzī ūpar ūpar<sup>1</sup> bhej-dī; Kamān Afsar kī ma'rifat na-bhejī.*
- Whatever he found, he used to eat as he found it. *Jo jo kuchh wuh pātā thā khā-khā-jātā thā.<sup>2</sup>*
- Wherever thou goest I will go. *Jis jis taraf tū iā, egā (us us) taraf main bhī jā, ūngā.*
- Who were the various people concerned in this murder? *Is khūn meñ kaun kaun āmī sharik the?*
- Whatever I gave him at any time he used to eat directly he got it. *Jo jo kuchh main ne use diya wuh khā-khā gayā.*
- I put all the things in their various proper places. *Main ne tamām chīzēñ apnī apnī jagah par rakh-rakh-dīñ.*
- It is exactly opposite to you. *Tere āmne sāmne<sup>3</sup> hai.*
- He did this in imitation of me. *Us ne merī dekhā dekhī (se) yih kām kiyā.*
- Mutual strife. *Mārā-mārī, f.*
- He often kept falling asleep when I was telling the story and I kept waking him up. *Wuh mere kahānī-kahte waqt so-so-jātā thā lekin main use jagā-jagā-detā thā.*
- For one night only; also every night, by night only. *Rāt kī rāt.*
- During the night, before dawn. *Rātoñ-rāt.*

<sup>1</sup> *Ūpar ūpar*=not in any one's control.

<sup>2</sup> Signifies 'continuity.'

<sup>3</sup> *Sāmne* (simple prep. or adv.) "opposite," but *āmne-sāmne* requires two things to give the idea, "each other."

From morn till night: he     *Wuh rozī kī talāsh meñ subh*  
 wanders and wanders in     *se shām tak phirā-phirtā*  
 search of a living (either     *hai.*  
 food or service).

Ready saddled.     *Kasā-kasāyā, adj.*

Ready loaded.     *Ladā-ladāyā, adj.*

Ready furnished, adorned, (of     *Sajā-sajāyā, adj.*  
 table-cloth, house, etc.).

Ready cooked.     *Pakā-pakāyā, adj.*

Hear-say.     *Sunī-sunā,ī bāt.*

I will fall asleep by the time     *Chirāgh jalte jalte main so-*  
 the lamp is lit.     *rahūngā.*

Before 8 A.M. the news spread     *Din charhte charhte <sup>1</sup> yih*  
 through the city.     *khabar shahr bhar meñ*  
    *phail-ga,ī.*

Just before sunset a she riding-     *Din dūbte dūbte āur se ek*  
 camel appeared in the dis-     *sāndnī dikhā,ī dene lagī.*  
 tance.

I will be back home by the     *Nau bajte bajte main makān*  
 time it strikes nine.     *wāpas ā-jā,ūngā.*

## LESSON 50.

(a)—*Mānnā*, tr.

To believe, admit, suppose;  
 to be reconciled to (after  
 a quarrel); to obey (*hukm*);  
 to esteem, respect, follow  
 (a religious teacher).

*Kisī kā ihsān mānnā.*

To be grateful for.

<sup>1</sup> *Din-charhe* is from about 7 to 8 A. M.



<i>Hukm ba-jā lānā.</i>	To obey.
<i>'Udūl-ḥukmī karnā=hukm na-mānnā.</i>	To disobey.
<i>Ra'iyat, f.</i>	Subject ; tenant of a house or land.
<i>Adā karnā, tr.</i>	To discharge a debt ; to perform (prayers, pilgrimage, etc.).
<i>Qatl karnā.</i>	To kill a human being.
<i>Maut, f.</i>	Death.
<i>Apnī maut marnā.</i>	To die a natural death.
<i>Jawānī maut marnā.</i>	To die young, die an untimely death.
<i>Be-waqt marnā.</i>	
<i>Kutte kī maut marnā.</i>	To die a disgraceful death.
<i>Khūn, m.</i>	Blood ; murder.
<i>Kisī kā khūn karnā, tr.</i>	To murder.
<i>Kisī kā khūn honā, intr.</i>	To be murdered.
<i>Khūnī,<sup>1</sup> subs. &amp; adj.</i>	A murderer ; <i>also adj.</i> bloody.
<i>Lihāz, m.</i>	Respect, regard.
<i>Agarchi ; go, or go kī ; har-chand, adv.</i>	Although.
<i>Magar or lekin.</i>	But still.
<i>Tā-ham.</i>	Yet, still, nevertheless.
<i>Tau-bhī.</i>	" "
<i>Phir bhī.</i>	" "

Correlatives to  
agarchi,  
etc.

<sup>1</sup> Be careful not to pronounce this word *kūnī*.

<i>Mānā kī.</i>	Granted that, admitted.
<i>Halāl.</i>	Lawful ; lawfully killed.
<i>Halāl karnā.</i>	To kill an animal by Muslim or Jewish rite.
<i>Namak-halāl, adj.</i>	True to one's salt, faithful.
<i>Namak-harām, adj.</i>	Faithless.
<i>Paheli, f.</i>	Riddle.
<i>Būjhnā, tr.</i>	To understand ; solve a riddle.
<i>"Kāfi," f. : Qahwa, m.</i>	Coffee.
<i>Hawā bāndhnā.</i>	To make a name for oneself.
<i>Naṣīb, m. pl.</i>	Fate.
<i>Naṣīb honā.</i>	To be obtained ; fall to one's lot.
<i>Dam, m.</i>	Breath ; life, moment ; strength ; lasting ( <i>met</i> ).
<i>Ekdām<sup>1</sup> (se), adv.</i>	Totally, altogether ; <i>also</i> direct, without break or medium.
<i>Kisī ke dam meñ ānā.</i>	To be cajoled.
<i>Hī, adv. (can be added for emphasis to any part of speech).</i>	Very, the very same ; but ; alone ; certainly ; <i>also</i> = italics or underlining.

(b)—“...No matter how.....”, is *kaisā* (or *kitnā*) *hī*.....  
*kyūn na*.....with or without *agarchī*, as : *Ko,ī paheli kaisī* (or  
*kitnī*) *hī mushkil kyūn na-ho main būjh-jā,ūngā*=(*agarchī*)

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<sup>1</sup> Servants of English people say *ekdam* for “at once,” but this is English not Urdu.

*ko,ī pahelī kaisī hī mushkil ho main̄ būjh-lūṅgā* “no matter how difficult a riddle may be, I can solve it.”

(c)—“Even though”; *Agarchī wuh bastī das mīl par kyūn̄ na-ho main̄ wahān̄ tak paidal jā-saktā hūn̄* “even though the village be ten miles off I can walk there on foot”; this is stronger than simple *agarchī*.

(d)—“The more.....the more (or the less)” is expressed as follows :—“The nearer I got to the city the more I longed to see it” *jūn̄ jūn̄* (or *jis qadar*) *main̄ us shahr ke qarīb hota-gayā tūn̄ tūn̄* (or *usī qadar*) *us ke dekhne kā shauq barhtā gayā* : the correlative *tūn̄ tūn̄* or *usī qadar* may be omitted.

(e)—“... ..How much the more.....” is expressed as follows :—“If coffee makes you drunk how much the more will wine do so” *jab<sup>1</sup> qahwa se tumheñ nashā ho-jātā hai to sharāb kā hāl ma‘lūm* ; or—to *sharāb kyā karegī* ?

(f)—“How much less” is expressed as follows :—“If wine does not make you drunk how much less will coffee do so” *jab sharāb se tumheñ nashā nahīn̄ hotā to kāfi se kab hogā*, or—to *kāfi se honā ma‘lūm*. “I would not do this for a friend, much less for an enemy” *main̄ dostoñ ke liye to aisā karūn̄-hī-gā nahīn̄*, *dushmanoñ ke liye kahān̄ tak karūṅgā*, or—*dushmanoñ ke liye karnā ma‘lūm*.

(g)—“Much less, to say nothing of, let alone,.....”. “I have never even heard the name of the place, much less seen it, to say nothing of never having seen it” *main̄ ne us jagah kā nām bhī nahīn̄ sunā hai dekhne kā kyā zikr*, or *dekhnā to ma‘lūm*, or *dekhnā to dar kinār hai* = *us jagah kā dekhnā dar kinār*, *main̄ ne nām bhī nahīn̄ sunā*.

*Uske gāne kā kyā zikr* (or *kahnā* or *pūchhnā*) *wuh bajāne meñ bhī ustād hai* “to say nothing of his singing, his playing is excellent” *vide* Lesson 54. (h) and 60. (b).

<sup>1</sup> Or *agar*.

## LESSON 51.

(a)—“As soon as or no sooner than.....”. *Main ne idhar parhā udhar jawāb likhā* “I replied as soon as I read your letter.” “He no sooner went there than he died” *wahāñ jānā (kyā) thā ki maut kā shikār hū, ā = wahāñ jāte hi (or jāte ke sāth) mar-gayā. Merā likhnā hī thā kī wuh bol-uthā = mere likh-chukte hī wuh bol-uthā* “I had no sooner finished writing than he cried out.” *Tum ā, e aur kharābī ā, ī = tumhāre āte der na-hū, ī kī kharābī ā, ī* “as soon as you came, there came ruin.” *Us ke marte der na-hū, ī kī us ke bete ne us kī sārī daulat luṭā-dī* “as soon as he died his son squandered all his wealth.” “As soon as I went he came” *jūñhī main chālā-gayā wuh āyā = mere jāte hī wuh āyā*; but *wuh āne bhī na-pāyā thā ki main chālā-gayā = wuh āyā bhī na-thā ki main chālā-gayā* “I went just before he arrived.” *Us ke āte der na-hū, ī kī main chālā-gayā* “I went as soon as he came.”

(b)—“Hardly, barely, not quite” may be expressed by *na*, with or without *pānā*, as: “He had barely gone when you came” *wuh jāne na-pāyā<sup>1</sup> thā ki tum pahunchē*; “he had barely (not yet) completed the work when he died” *us ne us kām ko tamām na-kiyā thā ki mar-gayā*.

(c)—“Not only.....but also.....”(1) *Na faqat Musalmān balki Hindū bhī* “not only Muslims but also Hindus”; (2), *Musalmān to khair, Hindū bhī*; (3) *Musalmān to Musalmān, Hindū bhī*.

(d)—“.....rather than.....”. “I would rather die than go to prison” *mujhe jān de-denā manzūr hai magar qaid-khāne meñ jānā to manzūr nahīñ*. “I would rather take the office (honorary secretaryship) than allow him to have it” *main khud is ‘uhde ko qabūl karūnga magar usko to kabhī muqarrar hone na-dūngā*.

<sup>1</sup> This means that he had not actually departed; but *uskā jānā thā aur tumhārā pahunchnā* means, “he had just left when—.”

(e)—The enclitic and emphatic particle *hī* can be added to any part of speech. In pronouns or nouns it is inserted between the pronouns and the post-position, as; *Tujh hī ko dūngā* “I will give it to *you* (alone).” For euphony, however, *main ne hī* is preferred to *main hī ne*.<sup>1</sup> In the plural, *hī* is often *hiñ* as *tum-hiñ ko*, *unhiñ ko*, but *hamiñ ko* (without the *h*); also *yihī* and *wuhī*, *usī se* and *usī ko*, etc., are without the *h*. In the Punjab, however, the *hī* follows the post-positions. Note the position of *hī* in *wuh yih bāteñ kar hī rahā thā ki main ā-parā* “he was in the very act of saying this when I arrived.” *Yih to ho-hī-gā* “this is certain to take place.”

Note.—*Ab* means ‘now’ as opposed to *past* time; but *abhī* means ‘this moment’ with reference to the *future*, as: “*Wuh pahle gharib thā magar ab amir hai*”; but *wuh abhī amir hai lekin kuchh dinoñ meñ gharib ho-jā, egā*. *Abhī jā, o* ‘go now’ (not at some future time). *Abtak* (with Pres. or Past Tense) = “still.”

(f)—You and none other *Tum hī ne yih chorī ki*.  
committed the theft.

It is quite close.

*Pās hī hai*.

I will write the very next day. *Dūsre hī din jawāb likhūngā*.

I was just on the point of going *Main āp ke pās āne hī ko thā*  
to you when you arrived. *ki āp tashrif<sup>2</sup> le-ā, e*.

After all he *did* yield to his *Lekin us ke dam meñ ā-hi-*  
cajoling. *gayā*.

He said he did not care how *Us ne kahā ki charhā, i kaisī*  
steep the ascent was. *hī ho, mujhe kuchh parwā*  
*nahīñ*.

1 *Taiñ ne* and *taiñ hi ne* are vulgar for *tū ne* and *tū hī ne*.

2 *Tashrif*, *li*. honouring.







- I then suspected that it was the chaukidar who had stolen the watch      *Tub mujhe shubha hū, ā ki chaukī-dār hī ne gharī churā, ī<sup>1</sup> (hogī<sup>2</sup>).*
- Although I reasoned with him to my utmost, still he would not listen.      *Main ne us ko lākh<sup>3</sup> (or hazār<sup>3</sup>) samjhāyā magar us ne na-mānā (or merī ek na-sunī).*
- The more medicine I take, the more ill I become.      *Jūn jūn dawā, ī pītā hūn, tūn tūn bimārī bayhtī jātī hai.*
- When you happen to come again, bring your gun with you.      *(Agar or jab<sup>4</sup>) tum yahān phir ā, o to apnī bandūq bhī sāth lete-ānā<sup>5</sup> (or lekar ānā).*
- When he becomes hungry he will certainly eat it, there's no need for me to tell him.      *Jab bhūkhā hogā wuh khā hī iegā; mere kahne kī kyā zarūrat?*

## LESSON 52.

(a).—*Chūnki* “because” begins a causal clause (periodic sentence), and has for its correlative *is liye* “therefore,” as : *Chūnki tum sach bole, (is liye) main tumhen chhor-detā hūn* “as you have told me the truth I'll let you off.”

As a rule the causal clause should precede the principal clause. The causal clause may follow the principal clause (loose sentence); in this case it is usually introduced by *kyūnki*, or *is liye kī*, as :—

<sup>1</sup> *Churānā*, tr., “to steal” = *chorī karnā*.

<sup>2</sup> As the word *shubha* is expressed, the *hogī*, the sign of a doubtful tense should properly be omitted.

<sup>3</sup> *Lākh* 1,00,000, and *hazār* 1,000, in such sentences give the idea of “although” and “a great deal.”

<sup>4</sup> “If” is often, as here, idiomatically omitted.

<sup>5</sup> But *tū lete ānā*.

*Main khal shām ghar se na-nikalā, kyūnki* (or *is liye ki*) *tumhārā intizār thā* "I did not set foot outside my house yesterday evening as I was expecting you."

*Remark.*—*Chūnki* may introduce a causal clause following the principal clause, and *kyūnki* and *is liye ki* may introduce a causal clause preceding the principal clause; but this is considered inelegant.

(b)—*Kis liye, kis wāste* are vulgarly used for *is liye*, etc. "therefore," as :—

*Main shām ko wahān na-jā-sakā kis liye* (for *is liye*) *ki daftar se ā-kar thak-gayā*.

*Jō ki* for *chūnki* is old.

(c)—*Az bas ki* "inasmuch as, because," is not now, much used; its place is taken by *chūnki*: sometimes it means simply "because," and sometimes it gives an idea of excess as in, *Az bas ki main thakā hū, ā thā main ko, ī kām na-kar-sakā* "as I was much tired, I was not able to do any work."

(d)—*Hāl-ān-ki* is "whereas, although." For *yā* "whereas," vide Lesson 35. c. (2).

(e)—The conjunction *ki* "that" has many significations as may be seen from a study of the following :—

(1) *Ma'lūm hū, ā ki chor kaun hai* "it became known (that) who is the thief,<sup>1</sup>"

(2) *Main gunāh nahīn kartā ki Khudā se dārtā hūn* "I do not sin as, because, I fear God."

*Is sabab se main bār bār pūchhtā hūn ki tum mujhe sach jawāb do* "I repeatedly ask this as I want a truthful answer."

(3) *Thorī hī dūr gayā thā ki gir-paṛā* "he went only a short distance, when, before, he fell."

<sup>1</sup> In such sentences *kaun* is a relative pronoun.

(4) *Maiñ nahīñ jāntā hūñ kī* (or *āyā* or *ki āyā*) *natiya achchhā hogā yā burā* "I do not know if,<sup>1</sup> whether, the result will be good or ill." Indirect narration.

(5) *Is kitāb ko chāhte ho ki usko* "do you want this book or that?"

(6) *Us ne mūchhoñ ko tā,o di ki,* "Merā muqābala kaun kar saktā hai?" "he gave a twirl to his moustaches saying that<sup>2</sup> none could compare to him."

(7) *Maiñ hi tumhārī ta'rīf nahīñ kartā, ki<sup>3</sup> tumhārī ta'rīf to sārā zamāna kartā hai* "I alone am not praising you, but, rather, nay, all the world is doing so."

(8) *Maiñ is dar se ki<sup>4</sup> mujhe ko,i dekh na-le darakh<sup>5</sup> kī āy meñ chhip-gayā* "for fear lest,<sup>4</sup> any one should see me I hid behind a tree."

(9) *Maiñ darakh<sup>5</sup> kī āy meñ chhip-gayā ki<sup>3</sup> ko,i mujhe dekh na-le* "I hid behind a tree so that, no one might see me."

(10) *Maiñ ne irāda kiyā ki<sup>6</sup> "Chalūñ"* "I thought of<sup>6</sup> going (lit. I made this intention that 'Let me go')."

(11) *Wuh ādmī ki<sup>7</sup> (or jo ki or jo) parhna nahīñ jāntā, nādāñ hai* "the man that<sup>7</sup> cannot read is ignorant, he is an ig-

<sup>1</sup> Never *agar*. "If" when it means "whether" is *āyā* or *ki*.

<sup>2</sup> There must be some indication in the clause to show that *ki* has this elliptical sense: you could not for instance say *mere pās āyā ki maiñ nahīñ jā,ūñgā*.

<sup>3</sup> *Kī* here = *balki*.

<sup>4</sup> For *mabādā* (or vulgarly *mat*) or *aisā na-ho ki*.

<sup>5</sup> For *tā ki* "so that".

<sup>6</sup> Direct narration.

<sup>7</sup> *Kī* is not a relative pronoun; *wuh* "he" is understood after it, and *kī* really means "that."

norant who cannot read" = *jo ādmī parhnā nahīn jāntā (wuh) nādān hai.*

(12) *Main khush hūn ki* or *(jo) tum ā,e* "I am glad that you have come, in that you have come"; *tum ne baṛī khair-khwāhī kī ki* (or *jo*) *mufsidoṅ ko dabāyā* "you did a great service in putting down the rioters."

(13) *Main apnī jagah par khaṛā<sup>1</sup> kā khaṛā rah-gayā ki wuh āyā bhī aur chalā-bhī gayā* "I remained standing as I was while he went and returned."

*Remark.*—*Ki* is often pleonastic as in *ki jo*; *jo ki*; *ki āyā*, etc., etc.: *Qasam Khudā kī ki main tum se na-bolūngā* "by God (I swear that) I won't speak to you."

(14) *Ek ādmī kā marnā achchhā ki tamām shahr kā?* "is it better for one man to perish or the whole city?"

## LESSON 53.

(a)— <i>Ikhtiyār</i> , m.	Power, authority, liberty.
<i>Gharaz</i> , subs., f., & adv.	Object in mind, purpose, motive; also adv. in short.
<i>Is gharaz se</i>	With this object in view.
<i>Maṭlab</i> , m.	Meaning, explanation: also = <i>gharaz</i> .
<i>Murād</i> , f.	Object, meaning, desire.
<i>Maqṣad</i> , m.	= <i>Gharaz</i> .
<i>Fāida</i> , m.	Use, benefit; interest on money.

1 Note that idiomatically *khaṛā* is not inflected in such cases; similarly *āyā kā āyā*; *soyā kā soyā*.

<i>Sūd</i> , m.	Interest on money.
<i>Shukr</i> , m.	Thanks.
<i>Munāsib</i> (with dat.)	Fitting, proper.
<i>Chūnki</i> ——— <i>is liye</i> ——.	Because———therefore——.
——— <i>kyūnki</i> or <i>is liye ki</i> .	———because——.
<i>Agar</i> , conj.	If.
<i>Agar na</i> ; <i>warna</i> , conj.	If not, otherwise.
<i>Agarchi</i> , conj.	Although.
<i>Jo</i> , rel. pron.	Which, that.
<i>Jo</i> , adv.	When.
<i>Jo</i> , conj.	If ; in that, inasmuch as.
<i>Ki</i> , conj.	That ; in that, inasmuch as ; because ; when ; whether, if ; or ; = saying that ; more- over ; lest ; in order that ; while ; = of——ing ; also = who, which.
<i>Mat</i> .	Lest, ( <i>vulg.</i> ) ; not (prohib.).
<i>Āyā</i> .	Whether ?
<i>Pahle pahal</i> .	First of all.
<i>Zamāna</i> , m.	Time ; the world.
<i>Ta'rif</i> ( <i>k</i> ), f.	Praise ; (in writing = descrip- tion, specification).
<i>Mūchh</i> , <i>mūchheñ</i> , f.	The moustache or moustachios
<i>Ār</i> , f.	Cover from view or storm, etc.

*Fasād*, m.

Wickedness, viciousness, depravity; disorder; disturbance; mischief; intrigue, sedition; discord.

*Fasādi*, m.

Mischievous, seditious.

*Mufsid*, m.

Mischievous, seditious (man).

(b)—As you please.

*Āpko ikhtiyār hai*; or *āp kī khushī*.

I have no choice, power, in this matter.

*Is amr meñ merā ikhtiyār kuchh nahīn hai*.

He could not help laughing.

*Be-ikhtiyār hūnsne lagā*.

His *salam* was not without a motive.

*Be-gharaḥ salām nahīn kahā* (or *be-maṭlab* or *be-maqṣad*, but not *be-murād*).

You should give him his desire, or help him to attain his object.

*Uskī murād pūrī karnī munāsib hai*.

I am much obliged to you.

*Main āp kā bahut mamnūn hūñ*; or *mujh par āp kā barā ihsān hai*.

Thanks to God.

*Khudā kā shukr hai*.

He died at once (*lit.* he fell so ill that he had no time even to ask for water<sup>1</sup>).

*Wuh aisā bīmār paṛā kī pānī bhī na-māṅgā*.

May you die alone and helpless (a curse).

*Tum aisī jagah maro kī (iāhāñ) ko,ī tumheñ pānī-dewā<sup>2</sup> na-mīle*.

<sup>1</sup> Dying people at the last generally ask for water.

<sup>2</sup> *Dewā*, H. = *dene-wālā*.



Thank you.

*Taslim.*

He looks only to his own object ; he is selfish.

*Usko apnī hī gharāz (or maṭlab or maqṣad or fā'idā) par naṣar hai.*

If you mean to come, come quickly.

*Jo tujhe ānā manṣūr hai to jald ā.*

I was going along when suddenly I saw a snake.

*Main rāste meṁ chalā-jātā thā jo (or kī) yak-ā-yak<sup>1</sup> ek sāṅp naṣar āyā.*

Since you said in your letter you were coming, why have you not come ?

*Tum ne jo āne ko likhā thā ab tak kyūn na-ā,e ?*

When I arrived there, they all fled.

*Main jo wahān pahuinchā mujhe dekhkar sab ke sab bhāg-ga,e.*

This is the first time I have seen you to-day.

*Main ne āj āp ko pahle pahal dekhā.*

## LESSON 54.

(a)—(1) The infinitive is both a verb, and a substantive masculine. As a substantive it can be used in any case. It is occasionally used in the plural *vide* Lesson 55. (c).

In '*Aurat ko mārṇā achchhā nahīn hai* "it is improper to beat a<sup>2</sup> woman," it is a verb, as it governs '*aurat* in the accusative ; and the infinitive, or the whole phrase, is the subject to *hai* : in '*aurat kā mārṇā achchhā nahīn* it is obviously a noun ; similarly too in the phrase *marne ke waqt tak* "till the time of dying, till death." If an infinitive is coupled with a noun, both

<sup>1</sup> In Hindi *ek-ā-ek*.

<sup>2</sup> *Vide* (d).

forming either the subject, or the object (without *ko*) of a verb, the infinitive usually agrees with the noun, as : *Jhūt bolnā achchhā nahīn (hai)* "it is not good to lie"; *wuh kitāb paṛhnī bahut pasand kartā hai* "he is fond of reading."

(2) If the object have *ko*, the infinitive is always masculine, as : *Is kitāb ko paṛhnā mushkil hai* = *yeh kitāb paṛhnī<sup>1</sup> mushkil hai* = *is kitāb kā paṛhnā mushkil hai*.

(3) A transitive infinitive is sometimes used in an intransitive sense, as : *Ab wuh din āyā ki uskā beṭā biyāhne jā-rahā hai* "the day has now arrived when his son is going to be married." *vide* Lesson 38. (c).

(b)—In Delhi, it is obligatory to make the infinitive agree with the noun, but in Lucknow, only the final verb is made to agree with the noun, as : *Mujhe kitāb paṛhnā thī*, which seems absurd,

(c)—If several infinitives are the subject of one verb, the verb agrees with the last.

(d)—In *a* (1) it was shown that *ko* the post-position destroys the concord of the infinitive; a similar rule holds good in the case of adjectives, thus : *Gārī<sup>2</sup> kharī karo* "stop the carriage," but *gārī ko kharā karo*: again *gārī kharī karnī achchhī nahīn*.

(e)—The infinitive is also a noun in such expressions, as : *Mujhe kahīn jānā hai* "I have to go somewhere, I have an appointment"; *tum ko jānā hogā* (or *paregā*) "you must go"; *usko jānā chāhiye* "he ought to go."

(f)—The infinitive is also an imperative *future*; if used for present time it is polite, but not respectful. It is either preceded by *na* (vulgarly *mat*) in the negative, or followed by *nahīn*. *Vide* also 32. (d).

<sup>1</sup> But in Lucknow *kitāb paṛhnā* would be preferred.

<sup>2</sup> Note that though definite, there is no *ko* Lesson 12 (c).

(g)—The infinitive with *ko* is equivalent to the noun of agency in its future sense, as : *Main wahān jāne ko hūn* “I intend to go there = *main wahān jāne-wālā hūn*”; *Wuh wahān jāne ko thā lekin na-gayā* “he intended to go there but changed his mind.” It also means ‘to be about to,’ as : *Marne ko hūn*, vide p. 152, note 1, Eg. Tr. H. S., Part III.

(h)—It is idiomatically used in such phrases, as : *Tumhārī bahāduri kā kyā kahnā* “what can one say of your valour, how can one praise it enough?”; *merā wahān jānā thā ki wuh mar-gayā* “he died as soon as I got there. Vide Lesson 50 (g).

The infinitive is also colloquially used for the Aorist, as a kind of correlative to another infinitive used as an Imperative, as : *Jo chāhnā* (for *chāho*) *so karnā* “do as you please.”

In the two examples, *Rūpiya to ānī jānī shai hai* “one can’t keep money in one’s purse, and *yih ek an-honī bāt hai* “this is an impossibility,” the infinitives are colloquially used for the noun of agency.

(i)—It is inflected before verbs of motion, as : *Main āp kā bāgh dekhne ko* (or *ke wāste*) *āyā hūn* “I have come to see your garden.” It is also inflected before the verbs *denā*, *pānā*, *lagnā*, vide Lesson 18. (a); and before *kahnā* “to order,” and vulgarly before *chāhnā*.

## LESSON 55.

(a)—(1) The relative may occur as both subject and object in the same sentence. This construction is obligatory when the subject and object are both indefinite, conditional clauses excepted : “Every one, any one, took away whatever fell into his hands *jo jis ke hāth parā le-gayā* (lit. “whatever fell into whosoever’s hands, he took that away”); in such sentences the correlative is always omitted.

(2) A similar construction is required with the interrogatives, as : *Bolo kī kaun kis chīz kī mālīk hai* "tell me who is the owner of each thing, who is the owner of what."

(3) The relative adverbs *jahāñ*, *jab*, *jaisā* and *jitnā* may take the place of the relatives, as : *Jahāñ se jo kuchh mujhe hāth lagā maiñ le-āyā* "whatever I got from anywhere I brought it with me : " *jo faqīr jab mere pās ā, egā maiñ usko ek paisā dūñgā* "I will give a pice to any faqir whenever he comes to me."

*Jaisā* and *jitnā*, however, admit of a correlative, as ; *Jo jaisā karēgā waisā pā, egā* "as a man acts, so will he be rewarded ;" *jiskī jitnī āmadānī ho utnā* (or *usī muṭābiq*) *kharch karē* "one should spend according to one's income."

(b)—*Naqsha*, m.

Map, plan ; picture ; design ; diagram ; a blank form ; drawing ; features ; prospect, state of affairs.

*Mushkil*, subs. f. & adj.

Difficulty ; difficult.

*Jū, ā*, m.

Gaming and gambling ; yoke (for oxen).

*Jū, ā khelnā*, tr.

To gamble.

*Parhez*, m.

Abstinence ; shunning ; diet in sickness.

*Parhez-gār*. adj. and subs.

One who shuns altogether ; one who controls his passions.

*Shai*, Ar., <sup>1</sup> f. ; ( the Hindustani pl. not used).

A thing.

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<sup>1</sup> The Arabic plural *ashyā* used by the literate.

- (c)—It is difficult to have all the maps (or forms) ready by to-morrow. *Sab naqshe kal tak taiyār hone mushkil haiñ.*
- It is difficult to have the book ready by to-morrow. *Kitāb kal tak taiyār honī mushkil hai.*
- There is no fear he will come. *Us ke āne kā kuchh andesha (or dar) nahīñ hai.*
- There is no hope at all of his getting well. *Uske achchhe hone kī kuchh bhī ummed nahīñ.*
- It is difficult to remember so many words. *Itne lafz yād karne<sup>1</sup> mushkil haiñ.*
- I must first finish this. *Mujhe pahle isko tamām karnā chāhiye.*
- I told him, ordered him, to go there but he did not listen in the least. *Main ne us se wahāñ jāne ko kahā lekin us ne ek na-māñī.<sup>2</sup>*
- It is better to die than to live such a miserable life. *Aise bure jīne se to marnā achchhā hai.*
- A man should not turn himself into a woman (either of acts, or dress). *Mard ko 'aurat bannā<sup>3</sup> na chāhiye.*
- The wall on this side should be less in height. *Is taraf kī diwār unchā,ī meñ kam honī chāhiye.*

<sup>1</sup> Though *yād* by itself is feminine, the compound verb *yād karnā* is masculine.

<sup>2</sup> Feminine to agree with *bāt* understood.

<sup>3</sup> Not *bannī* because the *logical* subject is *mard*.



The doors on both sides are better shut.	<i>Donoñ̄ ṭaraf ke darwāze band hone bihtar haiñ.</i>
Service is mere slavery.	<i>Naukarī karnī aur kisī kā ghulām bannā barābar hai.<sup>1</sup></i>
Wine, gaming and women ruin a man.	<i>Sharāb pīnī, jū, ā khelnā aur burī 'auratoñ̄ kī ṣuḥbat meñ̄ baiṭhnā insān ko tabāh kar-detā hai.</i>
She abstains from wine drinking.	<i>Sharāb pīne se parhez kartī hai.</i>
I am going to 'feed.'	<i>Main̄ roṭī khāne jāṭā hūñ.</i>
One can't keep money.	<i>Rūpiya to ānī jānī shai hai.<sup>2</sup></i>
This is an impossibility.	<i>Yih an-honī bāt hai.<sup>2</sup></i>
This sick man is not expected to live.	<i>Is bīmār kā naqsha, achchhā naṣar nahīñ ātā.</i>
I am not allowed to eat beef (by Doctor's orders); also I never take it.	<i>Mujhe gā, e ke gosht se parhez hai.</i>
Death is better than this.	<i>Maut ānī (or maut kā ānā) is se bihtar<sup>3</sup> hai.</i>
They began to throw huge stones at the boats.	<i>Barē barē patthar kishtiyōñ̄ kī ṭaraf pheñkne shurū, kīye.<sup>4</sup></i>

<sup>1</sup> If *donoñ̄* were inserted after *bannā* the verb would be *haiñ*, plural, and not *hai*.

<sup>2</sup> Idioms, for *ane-jāne-wālī*, and *na-hone-wālī*.

<sup>3</sup> *Bihtar* is the Persian comparative.

<sup>4</sup> *Kīye* plural, as the object *patthar pheñkne* is plural.



(d)—The Conjunctive Participle<sup>1</sup> indicates that one act is completed before another, as : *Usne hañs-kar kahā*, “he said laughingly” *i. e.*, he first laughed and then said. The Past Participle (inflected) indicates *state*, while the Present Participle (uninflected) indicates *act of doing*, thus : *Pagrī bāñdh-kar āyā*, “he put on his *pagrī* and then came.” *Pagrī bāñdhe (hū,e) āyā*, “he came with his *pagrī* on his head.” *Pagrī bāñdhtā (hū,ā) āyā*, “he came tying on his *pagrī* as he came.”

The Past Participles of *transitive* verbs can be combined with any tense of the verb ‘to be’ and ‘become.’ The Past Participles of a few *intransitive* verbs only that indicate *state* can be so combined. Amongst the latter are *baithā hū,ā thā* etc., *soyā hū,ā*, *paṛā (hū,ā)*, *leṭā (hū,ā)*, *laṭkā (hū,ā)*.

If the *hū,ā* of these verbs be omitted, they may be either the compounds of the Past Participles and *honā*, or else the simple Perfect and Pluperfect tenses etc. ; *baithā hai*, and *baithā thā* may, therefore mean ‘he is sitting (is seated),’ ‘he was sitting (was seated), or else ‘he has sat’ and ‘he had sat.’

## LESSON 56.

(a).—*Namāz*, f.

The Muslim public prayer,  
(which is a kind of liturgy).

*Panj-waqtī namāz*.

Prayer at the five stated times,  
the prayer five times a day.

*Namāz paṛhnī* (or *adā k.*)

To pray.

*Namāzī*, adj.

Punctual in prayer ; hence  
religious.

*Du‘ā*, f.

A blessing ; prayer in the  
Christian sense.

<sup>1</sup> Passive not used, *Vide* Stumbling-Blocks.

<i>Du'ā denā.</i>	To bestow a blessing on.
<i>Du'ā karnā or māngnā.</i>	To pray.
<i>Bad-du'ā (karnā or denā), f.</i>	A curse.
<i>Marḥūm</i> (Ar. p.p. from <i>rahm</i> ).	( <i>Lit.</i> pitied, blessed); late, deceased; (generally added to the names of deceased Muslims but not to those of Hindus).
<i>Mutawaffā.</i>	Deceased, (used for non-Muslims).
<i>Yaqīn ānā or honā.</i>	To believe, be believed; to feel certain.
<i>Itibār, m.</i>	Trust, reliance, confidence.
<i>Itibārī, mu'tabar.</i>	Trusted, trustworthy; (of persons, a clock, etc); authentic.
<i>Ṭapaknā, intr.</i>	To drip, leak from <i>above</i> ; to throb, (of a wound).
<i>Tang, subs. &amp; adj.</i>	A girth: tight; narrow.
<i>Tanga, <sup>1</sup> m.</i>	A defile or pass.
<i>Tangī, f.</i>	Straits; narrowness; tightness; scarcity; want; stinginess; a large sack.
<i>Tang karnā.</i>	To contract, make narrow, etc., etc.; put pressure on worry, harass, oppress.
<i>Tang ānā.</i>	Be distressed, in difficulty.
<i>Nisf m.</i>	Half.

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<sup>1</sup> Used on the N. W. Frontier.

<i>Inṣāf</i> , m.	Justice.
<i>Munṣif</i> , Ar. part.	Just ; an umpire ; a court munsiff, or "under sub-judge."
<i>Munṣifī</i> k.	Do justice ; to umpire.
<i>Walid</i> Ar. m.	Father.
<i>Wālida</i> , Ar., f.	Mother.
<i>Sab chiz</i> .	Everything.
<i>Sab chizen</i>	All the things.
<i>Ghāt</i> , m.	A landing place ; a Hindu bathing place in a river ; a place on the river bank whence water can be drawn ; a ferry.
<i>Ghāṭī</i> , H., f.	A defile, pass.
<i>Ghātā</i> , H., m.	Deficiency, loss.
<i>Nind</i> , f.	Sleep.
<i>Chauṅknā</i> .	To wake up ; be alert.
<i>Chauṅk-paṛnā</i> .	To start out of sleep (suddenly).
<i>Sazā</i> , f.	Punishment.
<i>Bachhrā</i> , m.	Calf.
<i>Bachherā</i> .	Colt.
<i>Bachherī</i> .	Filly.

(b).—The masculine gender is more worthy than the feminine : consequently compound nouns with a plural idea, that are both masculine and feminine as *mān-bāp*, pl., "parents," *roṭī-makkhan*, sing., "bread and butter," are usually masculine. *Vide* p. 134 footnote, and p. 76. (g).

(c)—Similarly the first tendency of the verb is to agree with the masculine, as: *Larke lar̥kiyāñ khel-rahe haiñ* “the children, boys and girls, are playing together”; *sāṇḍ aur bakri-yāñ ek sāth charte the* “the bull and the she-goats were grazing together.”

*Remark.*—In the example, the *sāṇḍ* is by far the more important animal, hence the verb, though plural, is masculine.

(d)—There is also a second tendency of the verb to agree, for the sake of euphony, with the last subject, and in the case of inanimate nouns, or animals of equal value it generally does so agree, as: *Sab haran aur janglī bhain̄sen̄ chiriyā-khane se bhāg-ga,īñ* (or, not so good, *bhāg-ga,e*) = *sab haran bhāg-ga,e aur janglī bhain̄sen̄ bhī*.

To avoid conflict, the words *donon̄*, *tīnon̄*, etc., or *sab*, are when possible inserted, and require the verb to be in the masculine plural, as: *Merā un̄ṭ aur uskī hath̄n̄ donon̄ chorī ga,e* (or *churā,e ga,e*); omit the *donon̄* and the verb is preferably feminine singular, *chorī ga,ī*.

In *main̄ ne ek sher aur ek shernī dekhī* (or *dekhe*) the verb is better singular feminine for the sake of euphony, but if the verb and the last object be separated, euphony no longer requires this feminine: *main̄ ne ek sher aur ek shernī Naipāl ke jangal meñ dekhe* is better than *dekhī*.

(e)—When several infinitives are the subject, the verb always agrees with the last.

(f)—The plural is often used for respect, as: *Jaj Sāhib bare mun̄ṣif ādmī<sup>1</sup> haiñ* “the judge is very just.”

<sup>1</sup> As *mun̄ṣif* is also a technical word for a “munsiff” it is better to insert the word *admī*.

Such words as the King, the Governor, etc., may be singular, but if *Ṣāhib* be added for respect the verb must be plural.

(g)—When the subject is a plural *concrete* noun, the predicated noun must also be plural, as : *Ham yahān ke rahne-wāle* (not—*kā rahne-wāla*) *nahīn hai* “ I am not a resident of this place.”

If, however, the predicated noun is abstract, it remains in the singular, as : *Us ke qatl kā sabab us ke dost the* “ his friends were the cause (Sing.) of his death ” ; *kāle ādmī se, merī murād tum ho* “ by ‘ black man ’ I mean you.”

(h)—A few adjectives (Arabic part.) require a genitive, as : *Wuh saẓā ke qābil* (or *lā, iq*) *hai* “ he is worthy of punishment,” but *wuh saẓā kā mustahiqq hai* : *wuh roṭī kā muḥtāj hai* “ he is in need of bread.” Like *qābil* and *lā, iq*, the adjectives *muwāfiq* “ like,” *māṭābiq* “ conformably with,” *barābar* “ equal to, etc.,” are equal to prepositions and govern the inflected genitive. *Wuh bāt kā baṛā sachhā hai* “ he is true to his word, he keeps to his appointments, etc.,” is Hindi.

## LESSON 57.

(a)—I don't believe it in *Is bāt kā mujh ko zarā bhī*  
the least. *yaqīn nahīn hai.*

It might be inferred from what *Uskī bāton se pāyā jātā thā ki*  
he said that he was in diffi- *wuh tangī kī ḥālat meṁ hai.*  
culties.

He implied that, it might be in- *Uskī bāton se ṭopaktā thā ki*  
ferred from what he said that, *tumhīn ne yih chorī kī.*  
it was *you* who committed the  
theft.

Good or bad I'm going to do it. *Achchhā ho ki (or yā) burā,*  
*magar ham is kām ko zarūr*  
*kareṅge.*



I was just starting when <sup>1</sup> he suddenly arrived.	<i>Main jāne lagā ki<sup>1</sup> wuh ā-pahuñchā.</i>
Your mother is lying very sick, (i.e., is confined to her bed.)	<i>Tumhārī wālida bīmār paṛī haiñ.</i>
Your mother fell ill.	<i>Tumhārī wālida bīmār pariñ.</i>
My cow, his bullock, and your calf have gone to graze in the jungle.	<i>Merī gā,<sup>e</sup> uskā bail, aur tum-hārā bachhrā tinoñ<sup>2</sup> jangal meñ charne ga,<sup>e</sup> haiñ.</i>
When I suddenly woke up, I recollected that I was (sleeping) alone in the house.	<i>Jab main nīnd se chauñk-paṛā, mujhe yād āyā ki main ghar meñ akelā paṛā (hū,<sup>ā</sup>) hūñ.</i>
These women all deserve to be punished.	<i>Yih ‘aurateñ, sab kī sab, sazā kī mustahiqq haiñ.</i>

(b)—The verbal noun of agency (*karne-wālā*, m., “a doer”) is partly a noun and partly a verb, as: *Ādmī-khāne-wālā sher* “a man-eating tiger;” *khatt, kā likhne-wālā* “the writer of the letter.” In the former, *ādmī* is the object of the *khāne-wālā*: in *āhista jāne-wālā* “a slow goer,” *jāne-wālā* is qualified by an adverb.

The verbal noun of agency (*karne-wālā*, m., “a doer”) is also a future participle, as: *Main jāne-wālā hūñ* “I am about to go, I am going”; *yih ghorī bachcha dene-wālī hai* “this mare is just going to foal.” By Hindus, the words *hār* and *hārā* are often used for *wālā*, but *lakar-hārā* “wood-cutter”; *honhār* “promising”; *pan-hārī* “a woman water-carrier,” and a few others are also used by Muslims.

<sup>1</sup> *Ki* “when,” denoting suddenness; not here *jab*; but *jab main*] *jāne lagā wuh ā-pahuñchā* “he arrived (, not suddenly) when I was starting.”

<sup>2</sup> *Tinoñ, sab*, etc., is always inserted in such sentences; vide Lesson 56 (d).



*Wālā* can be added to substantives also, but not to adjectives; *Bail-wālā* "the man driving the bullock; also a seller of bullocks"; *roṭī-wālā* "baker"; *shahr-wālā* "resident of a city." Such expressions as *achchhā-wālā* for "the good one," are English; they are used by servants of Europeans.

(c)—(1) The particle *to* is a correlative of *agar* and also of *jab*, being in modern Urdu preferred to *tab*. When a *correlative*, it can begin a clause. After *dekhnā*, it has often the force of "lo!" It is often an expletive. When an enclitic, it adds point to a speech. The instances of its very idiomatic use, given in the previous examples, should be carefully studied.

(2) *Niz* "also" can begin a clause, but *bhī*, like the enclitic *to*, cannot.

(d)—*Sahī* is a dramatic particle often difficult to translate. It usually means "let there be, let us suppose, let it be admitted"; but sometimes also "certainly; just so, very well, pray, etc."; *na-sahī* "never mind, well one cannot." In games etc., *sahī* is an exclamation, = "ready!" *Rahā sahā* = "as much as remained, the little that was left."

(e)—*Jab* is often idiomatically and forcibly used for *tab*, especially before *jā-kar* or before *kahīn*, as: *Ham chārōn ne, milkar miṭhnā kī jab* (or *tab*) *jākar yih kām pūrā ho-gayā* "the work was *only* then finished when we all three combined"; *jab main Dilli ā, ūngā ki tum bhī wahān ho* "I'll come to Delhi only when you are there."

(f)—*Agar* and *jab* are frequently idiomatically omitted, *vide* page 183 foot-note 1. The *ko* of the dative, signifying motion to, *i.e.*, before verbs of going, sending, writing, arriving, is also often omitted. (*Agar wuh ā-jā.ēn to main faur-an Ilāhābād*<sup>1</sup> (*ko*) *jā, ūngā* "if (or when) he comes I will go straight to Allahabad." *Vide* also Lesson 12. (i).

(g) — <i>Qālib</i> , m.	A mould ; <i>also</i> the human frame, body ; body of any animal.
<i>Kisī kī ghūṭ meñ baiṭhnā</i> (or <i>rahnā</i> or <i>lagā-rahnā</i> .)	To lie in ambush for.
<i>Kharch honā</i> , intr.	To be expended, spent (of money or anything).
<i>Kharch</i> , m.	Expenditure, expenses.
<i>Āmadanī</i> , f.	Income ; importation of goods.
<i>Faur-an</i> , adv.	Immediately.
<i>Chūhā</i> , m.	Rat.
<i>Chūhī</i> , f.	Mouse.
<i>Bil</i> , m.	Hole of rat, mouse, etc.
<i>Billī</i> , <sup>1</sup> f.	She-cat ; <i>also</i> "cat," <sup>1</sup> (class-noun).
<i>Billā</i> , m.	Tom-cat.
<i>Ban</i> , H., m.	} Jungle, ( <i>properly</i> forest or bushy land).
<i>Jangal</i> , P, m.	
<i>Ban-bilā</i> , o, m.	Wild cat.

## LESSON 58.

I am about to die.	<i>Ab main marne-wālā hūñ.</i>
The late ( <i>also</i> the dying) Raja.	<i>Marne-wālā Rājā.</i>

<sup>1</sup> The class-noun for "horse" is *ghoṛā*, m., but the class-noun for "cat" is *billī*, f.

Alas, how full of good qualities was our late friend.	<i>Āh, marne-wāle<sup>1</sup> meñ kyā kyā khūbiyāñ thīñ !</i>
He has written to a friend in Rawalpindi.	<i>Apne ek dost ko Rāwalpindī [ko<sup>2</sup>] khatt likhā hai.</i>
If I hear anything about the pension I'll tell you.	<i>Finshin kā ḥāl kuchh ma'lūm hū, ā to<sup>3</sup> kahūñgā.</i>
This has just happened.	<i>Yih abhī hū, ā hai.</i>
When you have yourself seen them eating (or if you your- self see them eating), you will believe it (or allow I am right)	<i>Āp khud unko khāte hū, dekh-leñ, tab to sahī.</i>
Well, if I cannot manage to travel (for pleasure), I cannot.	<i>Khair, agar sair o safar muyassar nahīñ, na-sahī.</i>
If not half an anna, well an anna.	<i>Ādh āna na-sahī, ek āna sahī.</i>
Come if you mean to.	<i>Ā, o to ā, o.</i>
Eat it or leave, you will get nothing else.	<i>Khā, o to khā, o, yihī ham dete haiñ.</i>
Stay or not, but I'm going.	<i>Raho to raho, magar ham jāte haiñ.</i>
If you have anything to say, say it.	<i>Bolo to bolo, nahīñ to ham jāte haiñ.</i>
Just listen to me.	<i>Sūno to sahī.</i>
Well do it, or just let me see you do it.	<i>Kar to sahī.</i>

<sup>1</sup> In these idioms *marne-wāle* = "the one destined to die (and who has died)."

<sup>2</sup> Not *Rāwalpindī ko*.

<sup>3</sup> Here the correlative *to* clearly indicates that an *agar* is understood.

- You'd *better* call me names. *Gālī do to sahī.*
- Pray open it. *Khola to sahī.*
- Ah, you just see how I'll thrash you. *Dekho to sahī, ham kitnī mār mārte haiñ.*
- Come on if you dare, *or* well, just come here. *Ā, o to sahī.*
- If a corpse has already got 100 maunds of earth on top of it, let it have 9 more, (=as well be hanged for a sheep as for a lamb). *Jahāñ murde par sau man mittī, wahāñ nau man aur sahī =  
Jahāñ ek hazār dāgh haiñ, ek hazār ek sahī.*
- Let us suppose that the earth is round—why suppose?—say rather it *is* round. *Dunyā gol sahī—sahī ke<sup>1</sup> kyā ma'nī?—yūñ kaho ki gol hai.*
- “If you won't be my lover, well some one else will; if some else won't, then some one else.” *“Tum nahīñ aur sahī, aur nahīñ aur sahī.”*
- We must love some one; “may Farangi Mahal prosper!” *Dil lagā-leñge; “Farangī Maḥal<sup>2</sup> ābād rahe.”*
- The little life there was left in me, left my body. *Rahī sahī jāñ qālib se nikal-ga, ī.*
- The little money I had left was also spent. *Rahā sahā rūpiya bhī kharch hū, ā.*
- Play fair and don't hit so hard. *Zor se mārne kī nahīñ sahī.*

<sup>1</sup> *Ma'nī, ma'ne* or *ma'nā* etc., pl. masculine.

<sup>2</sup> *Farangī Maḥal* in Lucknow; its women have or had a reputation for immorality.

- Play fair and don't help him *Batāne kī nahīn sahī.*  
(to an onlooker assisting an  
opponent at chess, etc.).
- Come, you must not ask out- *Auron se pūchhne kī nahīn*  
side help, play fair. *sahī.*
- I am living beyond my income. *Kharch, āmadanī se ziyāda*  
*hai.*
- Dawson's boots are not import- *Āj kal Dāsan<sup>1</sup> ke jūte kī*  
ed now, are not kept in the *āmadanī nahīn hai.*  
shops.
- He is sulky with me that's why *Wuh mujh se rūṭhā<sup>2</sup> hū, ā*  
he won't come to see me. *hai jabhī<sup>3</sup> wuh mujh se*  
*milne nahīn ātā.*
- I began to do this as early as *Āj main chhe hī baje se yih*  
six; that's how it is finished *kām karne lagā; jab is*  
by now. *waqt tak pūrā hū, ā.*
- I went before he had even *Wuh āyā bhī na-thā, jabhī*  
arrived. *main chalā gayā.*

## LESSON 59.

(a)—*Balki* (enhansive Moreover, nay, rather.  
conj.).

*Magar, lekin* (exceptive conj.). But.

*Siwā or siwā, e* prep. and adv. With the exception of; be-  
sides.

<sup>1</sup> A brand of boots much in favour.

<sup>2</sup> *Rūṭhnā*, sp. of equals or of children: the word contains an idea of familiarity.

<sup>3</sup> *Tabhī* not so idiomatic.

' <i>Alāwa</i> , prep. and adv.	Besides, in addition to.
<i>Āge</i> , prep. and adv.	In front of, before (time or place) ; in comparison with.
<i>Sāmne</i> , prep.	In front, of, opposite ; in comparison with.
(— <i>kī</i> ) <i>nisbat</i> , f., subs. and prep.	Regarding, with reference to ; compared with ; relation, connection, comparison, ratio, proportion ; relationship by marriage, betrothal.
— <i>ke bi-nisbat</i> , m. (and f.) prep.	In comparison to.
<i>Ittilā'</i> , f.	Information, report.
<i>Ittilā' denā</i> .	To inform, report.
<i>Ittilā'-nāma</i> , m.	A written report.
<i>Muttalā' k</i> .	To inform.
<i>Goyā</i> , conj. and adv.	As if, as though, so to speak.
<i>Nij kā</i> , pron., adj.	Own, special, personal, private, unofficial.
<i>Ghair</i> , adj. and subs.	Other, strange ; different, changed for the worse ; foreign ; another person, an outsider, stranger.
<i>Begāna</i> , adj.	Strange, belonging to outside ; of unfamiliar appearance.
<i>Bāhar kā</i> .	Of outside, strange, not of the house ; <i>also</i> outer.
<i>Ajnabī</i> , or <i>ghair mulkī</i> .	A foreigner.



<i>Bāshinda</i> , m.	An inhabitant, a dweller of a town or country (not of a house).
<i>Rahne-wālā</i> .	An inhabitant, a dweller of a town or country and also of a house.
<i>Be</i> , P., <sup>1</sup> prep.	} Without.
<i>Binā</i> or <i>bin</i> , <sup>1</sup> H., prep.	
<i>Bi ghair</i> , prep.	Without.
<i>Mānind</i> , f., <sup>2</sup> prep.	Like, resembling.
<i>Bābat</i> , f., prep.	Concerning.
<i>Ṭaraf</i> , f., prep.	Direction, towards.
<i>Jānib</i> , f., prep.	Do. do.
<i>Ṭarah</i> , f., prep.	Manner, like.
<i>Ware</i> (in the Punjab <i>ure</i> ) prep.	On this side of, on the near side of.
<i>Pare</i> , prep.	On the far side of.
<i>Warlī ṭaraf</i> .	On the near side.
<i>Parlī ṭaraf</i> .	On the far side.
<i>Zanīn se lekār āsmān tak</i> .	From (beginning from) the earth to the sky.
<i>Chhor-kar</i> or <i>chhor-ke</i> , conj. part., and prep.	Except, omitting, leaving out.
<i>Chhor</i> .	Let alone, not to speak of.

<sup>1</sup> *Be* precedes the noun, and *bin* either precedes or follows the noun ; neither needs the post-position.

<sup>2</sup> If it *precedes* its noun, it is masculine,

(b)—(1) *Except and besides* : “All came except Zaid” *Sab ā,e magar (or lekin) Zaid nahīn āvā = Zaid ke siwā sab ā,e, or Zaid chhor-ke sab ā,e.* In negative sentences the thing excepted is sometimes totally different in kind from the general term, as : *Us jangal meñ maiñ ne jānwaroñ ke siwā kisī ādmī kī shakl na-dekhī* “in that jungle with the exception of animals I saw no human form”; idiomatically this is correct, but logically ridiculous. *Muiñ ne gham ke siwā kabhī rāhat na-dekhī* “with the exception of grief I had no pleasure<sup>1</sup> (= I had all grief and no pleasure”).

(2) *Besides* : “I have other books besides these” *in kitāboñ ke ‘alāwa (or wrongly siwā) mere pās aur kitābeñ bhī haiñ* : “I have no other book except (or besides, these) *in kitāboñ ke siwā (or ‘alāwa) mere pās ko,ī kitāb nahīn.*

## LESSON 60.

(a)—Two post-positions sometimes follow the same substantive, as : *Ghore par se girā* “he fell off his horse (*lit.* from on his horse)”. *Ghar meñ*, subs., f., or *ghar ke log*, subs., m., is a polite term for “wife”; *mere ghar meñ ne kahā = mere ghar ke logoñ ne kahā = “my wife said.”*

Post-positions are sometimes omitted, as : *Tumhāre hāthoñ* “at your hands; *tumhāri jagah* “in your place”; *un ke nām* “(a letter) addressed to him.”

(b)—*Tak* meaning “even” is not a post-position, as : *Ghorā tak* (not *ghore tak*) *wahāñ maujūd thā* “even the horse was there.” *Wuh is makān meñ kahāñ tak hogā, wuh is shahr tak meñ nahīn (= is shahr meñ bhī nahīn)* “set aside his being

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<sup>1</sup> This idiom has its origin in a confusion of thought, as even a native would not say, “All the fish died except the elephant.”

in this house, he is not even in this town"; *ek bā,īsikal chālīs pachās rūpae tak kī le-lo* "buy a bicycle, not more than 40 or 50 rupees in value."

(c)—*Balki* is enhansive, it means "but, nay"; it always occurs after a negative clause, as : "I didn't beat the boy, *but*<sup>1</sup> (rather) your servant did" *main ne larke ko nahīn mārā balki tumhāre naukar ne mārā*.

Note the following :—*Main kelā nahīn khā,ūngā balki ām khā,ūngā* "I won't eat the (or a) plantain, I'll eat the (or a) mango," (said by a child who has been refused the mango; *balki* here, as the conjunction understood is enhansive and not exceptive); but *main kelā nahīn khā,ūngā magar ām khā,ūngā*, "I'll take a mango please not a plantain" (by a person offered a choice).

When "but" means "instead of, nay rather" it must be rendered by *balki*. *Vide* Foot-note, page 46.

(d)—Some prepositions are feminine and require *kī* before them, as : *Purab kī taraf* "towards the east." If, however, they precede their substantives they require *ke*, as : *taraf uske*.

(e)—Take one out of *In meñ se ek le-lo*.  
these.

The money kept in this box is missing. *Is bakas meñ kā rūpiya gum ho-gayā*.

I have searched the newspapers from now up to four or five months back. *Pāñch chār mahīne tak ke akhbār dekh-liye*.

These are my own private property. *Yih chīzeñ merī nij kī haiñ*.

<sup>1</sup> For "but" in such sentences, beginners generally write *magar*.

- For my own special riding. *Mere nij kī sacwārī ke liye.*  
 There is no outsider, stranger, *Yahāñ glair āmī nah.ñ hai.*  
 here.
- A foreigner. *Ghair mulk kā ādmī.*
- Who is it? Some stranger. *Kaun hai? Ko,ī bāhir kā ādmī hai.*
- “This belongs to some one else, it is not mine,” or “to some one else not of the household.” *Yih begāna māl hai.*
- You appear to be a stranger to me, I don't think I know you. *Tumhārī śurat begāna ma'lūm hotī hai.*
- I mean to read (or to come, etc.) as far as this. *Mujh ko yahāñ tak kā irāda hai.*
- Thus far and no farther. *Mujh ko yahīñ tak kā irāda hai.*
- Water out of this. *Is meñ kā pānī.*
- From 10 A.M. to 6 P.M. *Fajar ke das baje se lekar shām ke chha baje tak.*
- If I cannot dwell near them, never mind. *Sāth rahnā, pās rahnā, nahīñ hai, na-sahī.*
- All the servants with the exception of you, are scoundrels. *Tum ko chhor-kar sab naukar namak-harām haiñ.*
- Cut down every other tree *Ek chhor-kar dūsre darakh<sup>t</sup> ko kāt-dālo.*

Not one but ten rats came out of the hole ; let alone one, ten rats came out of the hole.	<i>Ek chhor</i> (not <i>chhor-ke</i> ) <i>das chūhe bil se nikle.</i>
He would rather go to prison than pay the fine.	<i>Usko qaid meñ jānā manzūr hai lekin jurmāna denā qabūl nahīñ.</i>
Call him a thief—call him rather a robber.	<i>Chor kyā, balki wuh to dākū hai.</i>
A slave I don't consider him, I consider him my son.	<i>Ghulām kyā, main to us ko beṭā samajhtā hūñ.</i>
Forgot you say ? Why you wilfully disobeyed me !	<i>Bhūlnā kyā ma'nā, balki jān-būjhkar tum ne merā kahnā na-mānā.</i>
Rascal you call him ? call him a regular devil, why, he's a real devil.	<i>Pāji kyā, yūñ kahiye ki pakkā shaitān hai.</i>

## LESSON 61.

(a)—“It is a long time since I saw you” : the Urdu idiom is, “it is a long time since I did not see you” *main ne bahut dinon se āp ko nahīñ dekhā (hai<sup>1</sup>) = Āp ko dekhe hū, e bahut din hū, e.*

(b)—*Jab* “when” and *jab tak* “until” are not followed by a past tense unless the verb in the apodosis and protasis (*jasā aur sharṭ*) are both in past time : “When he is gone I will inform you” is *jab wuh jā-chukegā to main tumheñ khabar karūngā*. If, however, the second clause is in the Imperative, the first should be in the Aorist, as : *Jab wuh jā-chuke mujhe khabar do* “tell me when he goes, or has gone.” *Vide p. 132 (b).*



(c)—(1) Adjectives are used as adverbs, as: *Wuh barā zakhmī hū,ā* "he was badly wounded"; *ghoṛī achchhī jātī hai* "the mare goes well"; *Dilli kī zabān ko achchhā<sup>1</sup> kahte haiñ* "they speak well of the Delhi dialect."

(2) In *wuh 'aurat achchhā gātī* (or *sītī*, etc.), *hai*, "she sings (or sews, etc.) well," the cognate infinitive *gānā* (or *sīnā*, etc.) is understood, and *achchhā* agrees with it.

(3) Examples of adverbs: *Din ko* "by day"; *ādhi rāt ko* "at midnight"; *ābhīr ko* "at last"; *chāroñ ṭaraf se* "on all sides"; *har ṭarah se* "in every way"; *kis ṭarah se ?* "in what manner?"; *tin sāl se* "for the last three years"; *āj kal*, or *in dinon (meñ)* "now a-days, in these days"; *waqt par* "in time"; *be-maḥall* "out of due season"; *us din* "that day"; *us sāl meñ* "that year"; *wuh us se liyāqat meñ barḥkar* (or *ziyāda*) *hai* "he is the more able man."

(4) Post-positions are added to adverbs even, as: *Ab se* "henceforth"; *jab se* "since" (temporal); *kab se ?* "since when?"; *kahāñ se ?* "whence?, of what place?"; *jab tak* "until"; *tub tak* "so long"; *kab tak* "how long"; *ab tak* "till now"; *yahāñ tak* "thus far, or to this degree"; *kahāñ tak ?* "how far, or to what degree?"

(d)—(1) When two nouns are commonly coupled together without *aur* "and," usually the second only, takes the formative termination *oñ* as: *Larke larḳiyon ko* "to boys and girls"; *chhoṭe baron kā* "of small and great."

(2) If however, the words are coupled by *aur*, the full form is usual, as: *Jhagṛon aur larā,iyon ko* (or not so good<sup>2</sup> *jhagṛe larā,iyon ko*) "quarrelling and strife."

<sup>1</sup> Vide Lesson 32. (i).

<sup>2</sup> As these two words are not habitually associated.



*Remark.*—*Pahārōṅ ke ghār aur wīrānōṅ meṅ* “in mountain caves and wild places” is more euphonious and therefore preferable to *pahārōṅ ke ghārōṅ aur wīrānōṅ meṅ*.

(e)—A nominative is often, before a relative, used absolutely, at the beginning of a sentence, as it were to introduce the subject: *Merā bhāī jo jaṅgal meṅ jā-rahā thā ek sāṇḍ<sup>1</sup> ne us ke sīng mārā* “my brother who was going along in the jungle, a bullock gored him (a bull gored my brother as he was going along in the jungle).

(f)—(1) Nouns denoting number, measure, quantity, weight, length etc. are put in apposition, as: *Ek koṛī andē* “a score of eggs”; *ek gilās pānī* “a glass of water”; *ek gaz kaprā*; *ek kos zamīn*; *ek ser dūdh*.

(2) Note the following: *Ek shakhṣ Muḥammad nām* “a man named Muhammad”; *daryā kā lafz* “the word *daryā*”; *pīpal kā darakhṭ* “a peepul tree”; *Dillī kā shahr* or better *Dillī shahr* “Delhi City”; *Gangā daryā* “the River Ganges”; *Panjāb kā mulk* “the country of the Punjab”; *Himālaya Pahār* or *Himāloya kā Pahār* “the Himalayan Mountains.”

(g)—The *izāfat* (“connection”). In Persian the adjective usually follows its noun and is then ‘connected’ to it by a short *i*, (pronounced in India *e*<sup>2</sup>) which, however, is seldom written; thus *Mard-e<sup>2</sup> nek* مرد نیک “good man.” The *izāfat* also supplies the place of the genitive case as *mard-e<sup>2</sup> Khudā* مرد خدا “man of God.”

After an *ā* or *ū* the *izāfat* is written as a *yā*; as: *Rū-e<sup>2</sup> Khūb* روی خوب “beautiful face.” After a silent *h* or an *ī*, it is written as a *hamza*, as: *Banda-e<sup>2</sup> Khudā* بندہ خدا “Creature of God”: *māhi-e<sup>2</sup> daryā* ماهی دریا “fish of the sea.”

<sup>1</sup> *Sāṇḍ* “a bull or a stallion.”

<sup>2</sup> This pronunciation of *e* is peculiar to India and Afghanistan.

In classical Persian, animate nouns add *ān* to form the plural and inanimate *hā* ; as *mardān* "men" ; *sāl-hā* "years." Before *ān*, a silent *h* becomes *g*, as, *banda*, *bandagān*.

## LESSON 62.

## IDIOMS.

I swear by God I don't know     *Vallah ! Billa'h ! agar main*  
who he is.     *jāntā hūn ki kaun hai.*

He didn't want to do it but I     *Wuh yih kām kartā na-thā*  
made him ; I sat on his head     *māgar main ne us ki*  
till he did it.     *gardan par sawār ho-ke*  
   *ākhir us se karwā-chhorā.*

Here is eight annas as a *pour-*     *Ā'h āna mithā,ī khāne ke*  
*boire.*     *wāste.*

Do     do.     *Ā'h āna ghī khāne ke waste*  
   *(rarer).*

Here is a small present.     *Āp ke pān (or jūtī) ke wāste*  
   *(to a religious guide).*

You ran a great risk in going     *Āp ne baṛī jokhim uṭhī,ī ki*  
to sea in such bad weather.     *aise mausam mein duryā ka*  
   *safar kiyā.*

To despair of life.     *Jān se hāth dhonā.*

I detest such conduct.     *Aisī chāl se main sakht bezār*  
   *hūn.*

I compelled him to write it.     *Ma n ne us se likhwā-chhorā,*  
   *or main ne us ko likhne*  
   *par majbūr kiyā, or main*  
   *ne jabr-an us se likhwāyā.*

What on earth shall I say ?     *Kyā khāk bolūn ?*

There was not the least benefit from it. *Khāk bhī fā,ida na-hū,ā.*

He ; he's a devil to sleep ; he beats the dead. *Wuh to bulā kā sone-wālā hai :  
murdoñ se shart, bāñdh-kar  
solā hai.*

A confounded (*lit.*unfortunate) cock woke me up by its crowing *Ek kam-bakht murgh ne bāng  
(or āzān) dekar mujhe  
jugā-diyā.*

He is so ill—don't even ask me about it, (*or*—I seek refuge with God). *Wuh aisā sakht bimār hai ki  
mat pūchhiye (or—Khudā ki  
panāh) ?*

To ask after a person, after his health and welfare. *Kisī kī khair o 'āfiyat  
pūchhnā.*

Most probably he is the man. *Ho-na-ho wuhī ādmī hai.*

All my animals have gone lame; one, and only one, bay mare is left. *Mere sab jānwar langre ho-  
ga,e le-ae-ke<sup>1</sup> ek kumait  
ghoṛī bach-ga,ī hai.*

To seek distraction from grief. *Gham ghalat, karnā.*

I pride myself on this. *Mujh ko is par nāz hai.*

He has one daughter left and she is being reared carefully. *Allah āmin<sup>2</sup> kī ek larķī us ke  
hāñ rah-ga,ī hai.*

I brought her up by frequent prayers. *Allah āmin<sup>2</sup> karke usko pālā.*

It is *after* half-past four.<sup>3</sup> *Chār baj-ga,e haiñ, pāñch kā  
'amal hai.*

1. *Le-de.ke*, after adding and subtracting.

2. Amen.

3. Sometimes, incorrectly, for any time between four and five.

This district is very lightly assessed. *Is zila' kā band o bast bahut hī narm hai.*

It is scarcely exaggeration to say that he is a Hātim Tāī. *Agar main us ko Hātim kahūn to shāyad hī mubālagha ho.*

A nice sense of honour ; *Ghairat*, f.  
jealousy in a good sense ;  
also shame, emulation.

Are you not ashamed to mix with bad women ? *Burī 'auraton ke sāth milne meñ ghairat nahīn ātī ?*

Neither will there be nine maunds of oil nor will Radha dance (a reply to one who makes an impossible stipulation). *Na nau man tel hogā na Rādhā nāchegī, (proverb).*

Some one's house burns and another warms himself (an ill-wind). *Kisī kā ghar jale, koī tāpe.*

If you have life you have the world (=health is wealth). *Jān hai, to jahān hai, (proverb).*

To get no benefit at all. *Na dunyā milī, na dīn.*

He will certainly come. *Ā-gayā par ā-gayā.*

I thought you would not come but you *did* come. *Ham to samajhte the ki tum na-ā,oge lekin ā,e par ā,e.*

To-day you are bullying me ; to-morrow perhaps you too may fall into the clutches of a tyrant. *Tum āj mujhe satāte ho, kal tum bhī kisī zālīm ke pāle paroge.*

- To be scattered ; *also* to be ruined, undone. *Tīn, terah, nau, at̤hārah honā.*
- Hang this boil ; this confounded boil. *Is phorē kā burā ho !*
- Lady, you are not smiling, you are dazzling me with lightening (of your teeth). *Hañstī kyā ho, goyā bijliyāñ girātī ho.*
- The boil came to a head and burst and formed a wound—wound do I say—rather it was a chasm. *Phorā pak-kar phūt-kar ek zak̤hm —zak̤hm kyā —ek ghār ban-gayā.*
- He will come soon. *Wuh āyā kā āyā (pl. ā, e ke ā, e).*
- What can one say of his learning (*i.e.*, it is vast)? *Us ke 'ilm kā kyā kahnā (or pūchhnā) hai ?*
- To conciliate a person ; to cause to agree or believe ; persuade ; appease ; desire ; pray to God or to *Pirs*. *Manānā, tr.*
- Enjoy yourselves. *Tum khushī manā-lo.*
- To celebrate (a marriage, etc.). *Rachānā.*
- However great hardships may befall one. *Kaisī hī karī se karī taklīf kyūñ na ā-pare.*
- Even though they should rise to be kings. *Chāhe wuh bādshāh hī kyūñ na ho-jā, en.*
- Although in height the hyena is not much higher than a big dog, still——. *Agarchī (qad meñ) lakar bagghā bare kutte se kuchh aisā ūñchā nahīñ hotā, magar——.*

## APPENDIX A.

### NUMERALS. °

#### CARDINAL NUMBERS.

1 <i>ek</i>	18 <i>aṭhārah</i> or <i>aṭṭhārah</i>
2 <i>do</i>	19 <i>unīs</i> or <i>unnīs</i>
3 <i>tin</i>	20 <i>bīs</i>
4 <i>chār</i>	21 <i>ikkīs</i>
5 <i>pāñch</i>	22 <i>bā,īs</i>
6 <i>chha</i> or <i>chhe</i>	23 <i>te,īs</i>
7 <i>sāt</i>	24 <i>chaubīs</i>
8 <i>āṭh</i>	25 <i>pachīs</i> or <i>pachchīs</i>
9 <i>nau</i>	26 <i>chhabbīs</i>
10 <i>das</i>	27 <i>sattā,īs</i>
11 <i>gvārah</i>	28 <i>aṭhā,īs</i> or <i>aṭṭhā,īs</i>
12 <i>bārah</i>	29 <i>untīs</i>
13 <i>terah</i>	30 <i>tīs</i>
14 <i>chaudah</i>	31 <i>iktīs</i> or <i>ikattīs</i>
15 <i>pandrah</i>	32 <i>battīs</i>
16 <i>solah</i>	33 <i>tetīs</i> or <i>taiñtīs</i>
17 <i>satrah</i>	34 <i>chautīs</i> or <i>chauñtīs</i>



35 <i>paintis</i>	56 <i>chhappan</i>
36 <i>chhattis</i>	57 <i>sattāwan</i>
37 <i>saintis</i>	58 <i>aḥāwan</i> or <i>aḥāwan</i>
38 <i>aḥtis</i> or <i>artīs</i>	59 <i>unsaḥ</i>
39 <i>untālis</i> or <i>unchālis</i>	60 <i>sāḥ</i>
40 <i>chālis</i>	61 <i>iksaḥ</i>
41 <i>iktālis</i>	62 <i>bāsaḥ</i>
42 <i>bayālis</i>	63 <i>tirsaḥ</i> or <i>tresāḥ</i>
43 <i>tetālis</i> or <i>taintālis</i>	64 <i>chausaḥ</i> or <i>chaunsaḥ</i>
44 <i>chau,ālis</i> or <i>charwālis</i>	65 <i>painsaḥ</i>
45 <i>paintālis</i>	66 <i>chhiyāsaḥ</i>
46 <i>chhiyālis</i>	67 <i>sarsaḥ</i>
47 <i>saintālis</i>	68 <i>aḥsaḥ</i> or <i>arsaḥ</i>
48 <i>aḥtālis</i> or <i>artālis</i>	69 <i>unhattar</i>
49 <i>unchās</i>	70 <i>sattar</i>
50 <i>pachās</i>	71 <i>ikhattar</i>
51 <i>ikāwan</i>	72 <i>bahattar</i>
52 <i>bāwan</i>	73 <i>tihattar</i>
53 <i>tirpan</i>	74 <i>chauhattar</i>
54 <i>charwan</i>	75 <i>pachhattar</i>
55 <i>pachpan</i>	76 <i>chhahattar</i>

77 <i>sathattar</i>	89 <i>nawāsī</i>
78 <i>aṭhattar</i>	90 <i>nawwe</i>
79 <i>unāsī</i>	91 <i>ikānwe</i> or <i>ikānazwe</i>
80 <i>assī</i>	92 <i>bānwe</i> or <i>birānazwe</i>
81 <i>ikāsī</i>	93 <i>tirānwe</i> or <i>tirānazwe</i>
82 <i>biyāsī</i> or <i>birāsī</i>	94 <i>chaurānwe</i>
83 <i>tirāsī</i>	95 <i>pachānwe</i>
84 <i>chaurāsī</i>	96 <i>chhiyānwe</i>
85 <i>pachāsī</i>	97 <i>sattānwe</i>
86 <i>chhiyāsī</i>	98 <i>aṭṭhānwe</i>
87 <i>satāsī</i>	99 <i>ninānazwe</i> or <i>ninnānwe</i>
88 <i>aṭhāsī</i>	

*sau* or *sai*, a hundred ; *hazār*, a thousand ; *lākh* a hundred thousand ; *karor*, a hundred *lākhs*, or ten millions.

(a)—Above a hundred, the numbers proceed regularly thus,—*ek sau ek*, 101 ; *do sau das*, 210 ; *ek hazār āṭh sau aṭhtālīs*, or *aṭṭhārah sau aṭhtālīs*, 1848 ; *ek hazār do sau painṣaṭh* or *bārah sau painṣaṭh*, 1265. The ordinal numbers, from the seventh upwards, are regularly formed by adding the terminations *wāñ* nom. sing. masc., *wen* nom. pl. masc. for respect and oblique cases sign, or *win* fem. sing. or pl. The first four of the ordinals are *pahlā*, first ; *dusrā*, second ; *tisrā*, third ;

and *chauthā*, fourth ; then *pāñch-wāñ*, *weñ*, *wīñ*, fifth is quite regular ; but *chhaṭhā*, *chhaṭhāñ* or *chhaṭwāñ*, sixth, after which they all follow the rule ; as, *āṭhwāñ*, eighth, *daswāñ*, tenth, &c.

(b)—The following are used as collective numbers in the same sense as we say a dozen, a score ; viz. *gaṇḍā*, a four ; *gāhī*, a five ; *korī*, or *bīsī*, a score ; *chālīsā*, a forty ; *saikṛā* a hundred. The fractional numbers are :—

<i>pā,o</i> or <i>chauth</i> , or			<i>paun</i> or <i>paune</i>	...	$\frac{1}{2}$
<i>chauthā,ī</i>	...	$\frac{1}{4}$	<i>sawā</i>	...	$1\frac{1}{4}$
<i>tihā,ī</i>	...	$\frac{3}{4}$	<i>ḍeṛh</i>	...	$1\frac{1}{2}$
<i>ādhā</i>	...	$\frac{1}{2}$	<i>ḍhā,ī</i> or <i>aṛhā,ī</i>	...	$2\frac{1}{2}$

*Paune* prefixed to a number denotes one quarter *minus* the number ; as *paune do*,  $1\frac{3}{4}$ . The word *sawā* denotes a quarter added ; as, *sawā do*,  $2\frac{1}{4}$ . The word *sāṛhe* denotes a half added ; as, *sāṛhe tin*,  $3\frac{1}{2}$ . The words *ḍeṛh*,  $1\frac{1}{2}$ , and *ḍhā,ī* or *aṛhā,ī*,  $2\frac{1}{2}$ , when used with collective numbers, as 100, 1,000, &c., denote multiplication ; as, *ḍeṛh-sau*, 150 ; *aṛhā,ī hazār*, 2,500.

(c)—The Hindus were the inventors of the ten numerical figures of arithmetic. From India the invention found its way to the Arabs. The following are the three varieties of the ten ciphers :—

European...I	2	3	4	5	6	7	8	9	10
Arabian.....I	٢	٣	٤	٥	٦	٧	٨	٩	١٠
Hindu.....१	२	३	४	५	६	७	८	९	१०

These ciphers are *all* read from left to right.

The following are the days of the week in Urdū and Hindi :—

Urdū.	Hindī.
<i>Itwār.</i>	<i>Itwār.</i>
<i>Pir</i> or <i>Sombār.</i>	<i>Som-vār.</i>
<i>Mangal.</i>	<i>Mangal-vār.</i>
<i>Budh.</i>	<i>Budh-vār.</i>
<i>Juma'rāt.</i>	<i>Brihaspat-vār.</i>
<i>Juma'.</i>	<i>Shukr-vār.</i>
<i>Sanīchar</i> or <i>hafta.</i>	<i>Shanīchar.</i>

The Muslim year is lunar, consisting of 12 lunar months or about 354 days, therefore a given festival falls each year about 11 days earlier than in the previous year. The months consist of 30 and 29 days alternately but sometimes two consecutive months have both 30 or 29 days.

#### Names of the Arabic months.

				Days
1.	<i>Muḥarram</i>	...	...	30
2.	<i>Ṣafar</i>	...	...	29
3.	<i>Rabī'u-l-Awwal</i>	...	...	30
4.	<i>Rabī'u-ṣ-Ṣānī</i>	...	...	29
5.	<i>Jumāda-l-Awwal</i>	...	...	30
6.	<i>Jumāda-ṣ-Ṣānī</i>	...	...	29
7.	<i>Rajab</i> ...	...	...	30
8.	<i>Sha'bān</i> ...	...	...	29
9.	<i>Ramaḡān</i>	...	...	30
10.	<i>Shawwāl</i>	...	...	29
11.	<i>Zī qa'dah</i>	...	...	30
12.	<i>Zī hijjah</i>	...	...	29

For mercantile and agricultural purposes the Hindi or the English months are used.

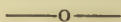
The Hindu *solar* year consists of 12 solar months or 365 days. Six of the months may vary in length by a day.

Festivals are calculated by *lunar* months which are given the same names as the solar months. To recover the loss of 11-12 days in each year, an extra month (*malamās*) is inserted after 2½ years.

#### The Names of the Hindi months.

<i>Baisākh</i>	(April-May)	..	... 31
<i>Jeth</i>	(May-June)	...	... 31-32
<i>Aṣāṛh</i>	(June-July)	...	... 32
<i>Sāvan</i>	(July-August)	...	... 31-32
<i>Bhādoṇ</i>	(August-September)	...	... 31-32
<i>Āsin</i> or <i>Ku,ār</i>	(September-October)	...	... 30-31
<i>Kātik</i> or <i>kārtik</i>	(October-November)	...	... 30
<i>Aghan</i>	(November-December)	...	... 29
<i>Pūs</i>	(December-January)	...	... 29-30
<i>Māgh</i>	(January-February)	...	... 29-30
<i>Phāgun</i>	(February-March)	...	... 30
<i>Chait</i>	(March-April)	...	... 30

## APPENDIX B.



(a)—(1) Hindus consider that the day begins at sunrise. Muslims, like Jews, consider that the day begins at sunset. "The world was dark before it was light," they say "and so the night should precede the day." In countries under Muslim rule the watch is set daily at sunset, which is 12 o'clock. Consequently an Englishman's Thursday night is a Muslim's Friday night, a point to be remembered when taking evidence. As Muslims in India use both the English and Muslim systems, misunderstandings, even amongst Muslims themselves, are not infrequent. The night lasts till dawn : 3 A.M. is *rāt ke tīn baje*.

(2) *Sanīchar ko shām ke waqt* is "Saturday evening" according to English computation ; *Sanīchar kī rāt* is ambiguous, and may signify either Friday or Saturday night.

(3) In Persian constructions, the computation is Muslim only, thus ; *Shab-i Sham̄ba* is Friday not Saturday night.

(b)—(1) Indians, partly from politeness, partly from superstition, are fond of euphemisms. Thus, a sweeper is styled in address *Mihtar*<sup>2</sup> and *Jama'dār* ; a barber, a tailor, and a cook, *Khalifa* or Caliph ; a bearer, *Sardār* ; a water-carrier, *bihishtī* and *Jama'dār* ; a muslim beggar, *Shāh Ṣāhib* ; a Hindu beggar *Sā,īn* and *Dātā* ; a muslim lady'smaid *Mughlānī* ;<sup>2</sup> ink is *raushnā,ī*.

<sup>1</sup> *Mihtar*, *lit.* "greater."

<sup>2</sup> A maid-servant that looks after tobacco, *pān*, and dresses the hair.



(2) To say close the shop' would be inauspicious : the shop might be closed for ever. Thus the verb in such cases is auspiciously *barhānā* "to increase," as ; *Dūdḥ barhānā* "to wean ;" *khānā barhānā* "remove the table-cloth, etc." The word *marnā* is not used of respectable individuals except by the vulgar ; *vide* foot note 2, page 228.

(3) Before praising anything belonging to another person it is usual for Muslims to say *Chashm-i bad dūr* "far be the evil eye," or *Māsha' Allah* "*lit.* as God wills," while Hindus say *Ishwar burī naẓar se bachā*,*e.*

(4) When introducing any unpleasant topic, it is usual, to indicate that present company is excepted, to say, "May this happen to your enemies," or "May this be far from you," or *Khudā na-khwāsta* "God forbid."

(5) It is impolite to use such words as *andhā* "blind," *marnā* "to die" to any respectable man's *face*, even if he be a servant, either with reference to himself or his relations ; say *āṅkhoṅ se ma'zūr*, *baṣīr* or *nābīnā* for "blind" and *guzarnā* etc. for "to die," before people's faces.

(c.—Examples of the above are :—

I hear you have been ill (*lit.* I *Sunā hai ki āp ke dushman*  
*heard* your enemies were ill). *bīmār the.*

May it fall to the lot of your *Naṣīb-i dushmanān*, *āp is se*  
enemies—I hope you won't *bīmār na-paṛeṅ.*  
get ill from this.

To put out the lamp.	<i>Chirāgh gul karnā</i> (seldom <i>bujhānā</i> "to extinguish.")
Bird-catcher.	<i>Mīr-shikār.</i>
Blind man.	<i>Baṣīr</i> ( <i>lit.</i> one that sees).
Blind man.	<i>Hāfiẓ</i> ( <i>lit.</i> one that has committed the Quran to memory).
Sweeper.	<i>Halāl-khor</i> ( <i>lit.</i> eater of what is lawful).
Pig.	<i>Nā-pāk jānwār</i> (to avoid saying <i>sū,ar</i> ).
The Quran.	<i>Baṛī chīz</i> ; vulgar, (too holy to be named).
Far be it from thee, I am dying for love of thee.	<i>Āp kī jān se dūr, main āp par martā hūn</i> (lover to mistress).
God is kind ( <i>i e.</i> , and he will give you)—(polite refusal to a beggar).	<i>Allah karīm hai</i> (Muslims).
Forgive me (polite refusal to a beggar—Hindu).	<i>Chhamā karo</i> (Hindus).
Forgive me (polite refusal to a beggar—Muslim).	<i>Mu'āf karo</i> (Muslims).
There is nothing in the house ( <i>lit.</i> there is prosperity in the house ; a Muslim refusal to a beggar).	<i>Ghar meñ barkat hai</i> (to a beggar).

There is prosperity (= I have *Barkat hai*.  
nothing in my pocket ; a  
Muslim refusal to a beggar).

Friday and Thursday are days *Jum'a*,<sup>1</sup> *Juma'rāt pīroñ kī*  
for *Pīrs* to show miracles ; *karāmāt*.  
(cry of beggars on Thursdays  
and Fridays).

The eighth month of pregnancy *Anginā mahīna* ; (is 'aurat ko  
(*lit.* the unnumbered month ; *anginā lagā hai*).  
if mentioned the child will  
be born prematurely).

If—which God forbid—you die, *Khudā na-khwāsta agar āp*  
who will look after these *na-rahe*<sup>2</sup> to in *bachchoñ kī*  
children ? *kaun parwarish karegā ?*

I hope you will be made a *Agar āp Dīptī ho-jā,ēñ to*  
Deputy Magistrate. *mujhe barī khushī ho*.<sup>3</sup>

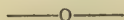
Thanks, I hope so ; (reply to *Tumhāre munh meñ ghī*  
above). *shakar*.

<sup>1</sup> Friday, named first as it is the greater day.

<sup>2</sup> The word *marnā* is generally used only by the vulgar, except for the death of animals. When speaking generally, *marnā* may be used as ; *Is shahr meñ tū'ūn se do sau ādmī mare* ; but *talaf hū,ē* or *halāk hū,ē* would be better. *Rahe* preterite for a future condition.

<sup>3</sup> *Hogī*, if he *knew* he was going to be a *Dīptī*.

## APPENDIX C.



## VOCABULARY OF ADDITIONAL USEFUL WORDS.

1. Address ; dwelling-place : *Ṭhikānā*, m. ; *ṭhikāne lagnā*  
certainty ; proper order- (to be successful ; to be  
finished) ; *ṭhikāne lagānā*  
(to kill, *ironical*.)
2. Advertisement. *Ishtihār*, m. (*k*).
3. Agree. *Hāñ meñ hāñ milānā* (to  
agree sycophantly, to say  
ditto to).
4. Albino ; *vide* Leprosy. *Gorā charkā rang*.
5. Amusing. ' *Vide* ' No. 150.
6. Annoyed. *Bigarṇā* (to be spoiled, go  
bad ; *also* to get annoyed).
7. Anonymous. *Gum-nām*, adj.
8. Appreciated, to be. *Dād pānā*.
9. Authority. *Hukm-i bālā* (higher autho-  
rity).
10. Authority ; certificate, *Sanad*, f.  
commission, etc.
11. Avoidance ; diet in sick- *Parhez*, m. (*k*), (of people or  
things).
12. Awkward. *Vide* Clumsy.

13. Benefit, advantage : interest on money ; *vide* Interest. *Fā,ida (bakḥshnā)*.
14. Bird-catcher. *Chīṛī-mār*.
15. Blind. *Kānā* (blind in one eye) ; *andhā* (in both).
16. Blue. *Āsmānī*, adj. (sky blue) ; *nīlā* (dark blue) ; *fīroza*,<sup>3</sup> (turquoise blue).
17. Bond (promissory note) ; *Tamassuk*, m. *vide* Deed.
18. Borrow. ‘ *Āriyat lenā* (a thing) ; *qarḡ lenā* (money) ; *vide* Lend.
19. Brisk ; trade is brisk. *Bāzār baṛā garm hai*.
20. Broker, any go-between. *Dallāl*, m.
21. Cajoled, to be. *Kisī kī bātoñ* (or *dam*) *meñ ā-jānā*.
22. Caricature. *Kisī kā khāka urānā*.
23. Caste-fellowship ; relationship. *Barādarī*, f.
24. Change (money). *Parchūn* (in Panjab) ; *khurda* m. (small change including pice) ; *rezgī*, f. or *rezgārī* (small silver bits).

25. Clumsy, ill-shaped awkward in appearance or actions (of things, animals, men). *Bhaddā* (*vide* Rough).
26. Complaint. *Tangī kī shikāyat karnā* (complain of hard times).
27. Confidant. *Rāz-dār* P. ; *bhedū* H. (rare).
28. Connive. *Chashm-poshī, k.* (overlook ; in a good or bad sense) ; *Khudā duniyā meñ ḡālimon ko dhīl (f.) detā haī. Vide* Slack.
29. Curse. *La'nat* (from God) ; *bad-dū'ā* (from man).
30. Cut. *Qalam k.* (cut off with one blow ; also trim a tree or hedge).
31. Cutting. *Vide* Seedling.
32. Dare, have the courage to. *Himmat bāndhnā* or *karnā, tr.*
33. Day. *Shabāna-roz* (24 hours) ; *do shābāna-roz* (2 days and 2 nights or 48 hours).
34. Deed. *Iqrār-nāma, m.* (any written contract or agreement).
- Deed. *Rāḡī-nāma, m.* (deed of compromise).



35. Defective, imperfect ; *Nāqis*, adj.  
*hence* unserviceable.
36. Desist. *Bāz ānā* (from a thing begun) ; *bāz rahnā* (to avoid doing a thing).
37. Detour. *Pher*, m., or *chakkar*, m.,  
*(khānā)*.
38. Dilemma. *Vide* Perplexed.
39. Dismiss. *Rukhṣat*, f. (*k.*) (dismiss from service ; see a friend off ; to start) : *rukḥṣat* (*d*) (to grant leave or permission to).
40. Dodge. *Hikmat*, f.
41. Dress. *Darbārī kāṇṛe* (full dress).
42. Education, instruction. *Ta'lim* f. (*d*).
43. Enlistment. *Bhartī* (*k*) ; *bhartī kī chīz*  
(stuffing, filling up ; anything to fill up space in packing).
44. Error. *Chūk*, f., or *bhūl-chūk*, f.
45. Err, to *Chūknā* ; *chāl chūknā* (to make a false move).
46. Esteemed, held in esteem. *'Izzat-wālā*, adj. (of persons).

47. Estimate, measurement, *Andāz*, m.  
amount, degree, conjecture, guess, proportion.
48. Exercise one's ingenuity. *'Aql dauṛānā*.
49. Extinguished, to be *Bujh-jānā*; (but *būjhnā* solve a riddle; guess a person's meaning).
50. Faithless. *Be-wafā* (in affection).  
Faithless. *Namak-ḥarām* (in service).
51. Flood. *Tuḡhyānī* f.; *sailāb*, m.
52. Fog. *Kuhāsā* m.; *kuhr*, m.; *kuhrā*.
53. Fool, to play. *Vide* No. 150.
54. Forget. *Bhulnā* (without *ne*).
55. Forgive, pardon; give, *Bakhshnā*.  
grant (to inferior).
56. Forgiveness, pardon; tip *Bakhshish*, f.  
in money.
57. Fortune; if fortune favours *Agar merī qismat laṛegī to—*.  
me.
58. Fun. *Vide* Mischief.
59. Gentleman *Bhalā-mānus*, m.
60. Graft. *Paiwand*, lit. a joint; *vide*  
'Seedling'; (*paiwand-i zamīn honā*, or *zamīn kā pawand honā* "to be razed to the ground").

61. Gratis ; uselessly ; *vide Muft*, adv.  
wrongfully.
62. Greeting. *Salām* or *taslīm* (k) ; *salām-i niyāz* (k), humble greeting) ; *bandagī* (k) (*properly* Hindus only).
93. Guess. *Vide* under Extinguished.
64. Hate. *Nafrat*, f. (k)-
65. Heat. *Vide* Twist.
66. Hideous. *Darāwnā* adj.
67. Holiday. *Ta'ṭīl*, f.
68. Interest on money. *Sūd*, m. (but *be-sūd* = *be-fā,ida*).
- Interest ; influence. *Wasīla*, m. (*lit.* means interest, influence) ; *sa'y sifārish se* (by recommendation, by interest.)
69. Interference. *Dakhl* ; *dast-andāzī* f.
70. Introduce me, please. *Merī taqrīb<sup>1</sup> kījiye*.
71. Irrigate. *Serāb* k. (but *sailāb*, flood).
72. Jibbing, adj. *Aryal*.
70. Lazy. *Sust* ; *aḥdī*.

<sup>1</sup> *Taqrīb*, f., *lit.* to make near, making near.

74. Lasting, enduring. *Pāy-dār.*
75. Leave. *De-jānā* (leave an article personally at a house); *chhoj-jānā* (to leave and go; *wuh mar-gayā āur do betē chhor-gayā*).
76. Lend, to. *Qarḡ, d.*; (with *lenā* "to borrow").
77. Leper. *Koṛhī, m.*
78. Leprosy. *Koṛh, m.* (black); *charak* (white).
79. Loaf. *Ek roṭī; nahīn se hān bhalī* (=half a loaf better than no bread).
80. Lose any game. *Bāzī hārṇā, intr.*
81. Lucky, he has the Devil's own luck (spoken disparagingly) *Qismat kā sānḍ hai, or dhanī hai.*
82. Make. *Do mīl kā [fāsila<sup>1</sup>] ek kos hotā hai; chār pā,o kā [wazn<sup>1</sup>] ek ser hotā hai.*
83. March off (a person, holding him by the neck). *(Kisī ko) gardaniyān denā.*
84. Mason. *Rāj-mistrī, m.*

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<sup>1</sup> Understood.

85. Match to. *Yih taṣwīreñ sab sawāl o jawāb haiñ* (these pictures are opposite each other and match); *ghoṛe kī ṣīrf peshānī par sitāra hai; aur bāqī badan meñ us kā jawāb nahiñ* (the only white on the horse is a star; on the rest of its body there is no white).
86. Mischief. *Sharārat se* (through mischief, in fun).
87. Mist rises from the ground. *Zamīn se buḡhār ūṭhtā hai.*
88. Move. *Vide Err.*
89. Mutiny, perfidy etc. *Ghadr, m. (k).*
90. Narrow. *Vide, Wide.*
91. Native; country-made. *Desī, adj.*
92. Nature. *Tabī'at, f.*
93. Nervous to be, lose one's head : to feel anxious; be perplexed. *Ghabrānā, intr.*
94. Nervousness, anxiety, perplexity : upset. *Ghabrāhaṭ, f.*
95. New, unused (of cloth or earthenware); also a new hand. *Korā.*

96. Obstinacy, 'cussedness': *Zidd (k)* : *ziddi*, adj.  
enmity ; antonym.
97. Obstinacy. *Haṭ dharmī*, f. ; *haṭ-dharam*,  
adj. (not acknowledging  
oneself to be in the wrong ;  
=*wuh apnī bāt kī pachh  
kartā hai*).
98. Obstinate, proud. *Magrā*, adj.
99. Occasionally *by accident*, *Bhūle-bhaṭke*, adv.  
casually.
100. Open ; uncover ; unlock ; *Kholnā*, tr.  
reveal, untie.
101. Orders —*ke mā taḥt* (under the orders  
of—).
102. Packet. *Polandā* ; *pārsal*, m. ; *pākat*, m.
103. Path. *Pag-dandī*, f. (narrow foot-  
path ; a short cut is *chhoṭā  
rāsta*).
104. Peel, to (fruit, etc.). *Chhilkā utārnā*.
105. Premission, *vide* also Dis- *Ijāzat*, f. (*d*).  
miss.
106. Perplexed, uncertain, what *Shash-o-panj*<sup>1</sup> *meñ honā* ;  
to do. *shash-o-panj* m. (dilemma).
107. Private. *Vide* Secret.

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<sup>1</sup> *Shash-o-panj*, P. "six and five."



108. Planned, to be. *Tajwiz honā.*
109. Possible, if possible, then. *Agar bane to—.*
110. Precedent (in law). *Nazīr (in law).*
111. Prompt to ; educate, instruct. *Ta'lim denā.*
112. Railing. *Janglā, m.*
113. Razed. *Vide Graft.*
114. Regret. *Afsos m., P. ; pashemānī, f. P.,  
pachtāwā, H. ; (in the  
Punjab armān,<sup>1</sup> m.)*
115. Repeat, to utter a thing over and over again. *Raṭnā, tr.*
116. Right-hand. *Sidhā-hāth.*
117. Rude, rough, (of artificial things). *Angarḥ.*
118. Save (money). *Pas-andāz, k. (money) ; bachā-rakhnā (general ; of money, food, etc., etc.).*
119. Scholarship, stipend. *Wazīfa, m.*
120. Screw ; twist ; grudge. *Pech, m. ; (pech-dār twisted ;  
having a screw ; intricate, complicated ; with many turns).*

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<sup>1</sup> In Urdu *armān*, m. is “longing” and not “regret.”

121. Search. *Talāsh*, (*k*).
122. Season. *Jāron* *kā*<sup>1</sup>— *garmiyon* *kā*<sup>1</sup>—  
*bahāron*<sup>1</sup> *kā*— *mausam*  
 (the season of winter,  
 summer, spring): *khizān*,  
 P., *pat-jhar* H. (autumn).
123. Secret. *Bhed*, H., m.; *rāz*, P., m.
124. Secret. *Chor-darwāza* (secret door);  
*chor-jahāz* (pirate ship).
125. Seedling, et. c. *Bījū*, adj.; *paivandī* (graft-  
 ed); *qalmī*, adj. (from a  
*qalam* or 'cutting').
126. Separated to be. *Bichharṇā*, intr.; *bichhrā*  
 (*hū, ā*), adj.
127. Shake, move, stir; get  
 accustomed to, not to  
 feel strange with, to be  
 tamed. *Hilnā*, intr.
128. Shake, stir; tame, make  
 familiar. *Hilānā* tr.
129. Shift, to. *Sarak-jānā*, intr.
130. Shy, to (of a horse); be  
 scared; blaze up (of  
 fire); get angry. *Bharak-jānā*.

<sup>1</sup> These three are used either in the singular or in the plural.

131. Skill. *Mahārat*, f.
132. Skilled. *Māhir*, adj. ; *ustād*, subs, a past-master.
133. Skinflint. *Makkhī-chūs*, m. (*lit.*, one that would suck even a fly if it fell into his food).
134. Slack, (met.) ; loose. *Dhīlā*, adj.
135. Slack, to be. *Dhīl*. *k.* (to be slack in work) ; *dhīl d.* (to slacken, and *met.* to connive at for a time only).
136. Sloping (of land or ramps) ; *also* subs., f., complimentary money given on certain occasions ; salute. *Salāmī*, adj.
137. Smoke ; and *vulg.* fog. *Dhū,ān* m.
138. Son. *Betā* gen. ; *ṣāhib-zāda* (polite and *also* for son of a gentleman).
139. Son. *Supūt*, H. (dutiful son) ; *kupūt* (undutiful son).
140. Spare. *Falta*, adj.
141. Spoil. *Vide* Annoyed.

142. State ; report ; remark ; *Kaifiyat*, f.  
view.
143. Steam. *Bhāp*, m.
144. Storm. *Āndhī*, H., f. (prop. *blinding*  
dust-storm) ; *ṭūfān* (gen.).  
*Nūh kā ṭūfān* (Noah's  
Flood).
145. Stuffing. *Vide* Enlistment.
146. Submit ; bring up (a case or a person). *Pesh k.* ; *dar-pesh*, *h.* (to be  
in course of trial) ; *dar-*  
*pesh hai* (=is on the *tapis*).
147. Suit to ; agree with (of climate, food, etc.,) ; to  
prove auspicious. *Rās ānā*.
148. Summoning before court. *Ṭalabī (honā)*, f.
149. Tamed ; brought up (of children). *Pālā hū, ā*, p.p. and adj.
150. Traditionary jester ; amusing fellow. *Shaikh Chulli* ; *yih barā*  
*Shaikh Chullī hai* (he is  
an amusing devil) ; *Shaikh*  
*Chulli-pan mat karo* (don't  
play the fool).
151. Training. *Tarbiyat*, f. (*k*).
152. Treat. *Mere sāth akhlāq se* (or *mihar-*  
*bānī se*) *'pesh āyā* (he treat-  
ed me courteously).

153. Twist the moustache; give heat to (in cooking). *Tā, o denā.*
154. Twisted. *Vide Screw.*
155. Undertake, pledge to fulfil. *Kisī chīz kī hāmī<sup>1</sup> bharnā.*
156. Ungrateful. *Nā-shukrā.*
157. Uppish, to be (with disobedience). *Sar nikāl nā or uṭhānā.*
158. Useless (of things or persons). *Nikammā adj.*
159. Vulgar; village-like. *Gaṇvārū, adj.*
160. Wheel. *Pahyā, m.; payyā, Panj.*
161. Wide. *Chaurā adj.; (kam-chaurā 'narrow').*
162. Wordly man. *Sag-i-dunyā.*
163. Wrongfully, wrongful, uselessly; *vide*; Gratis. *Nā-ḥaqq, adv. and adj.*

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<sup>1</sup> Corruptly for *hāmī*.





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*Sāth* and *samet*, the use of the prepositions, p. 8b. (d).

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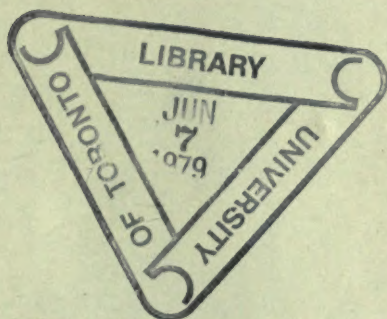
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